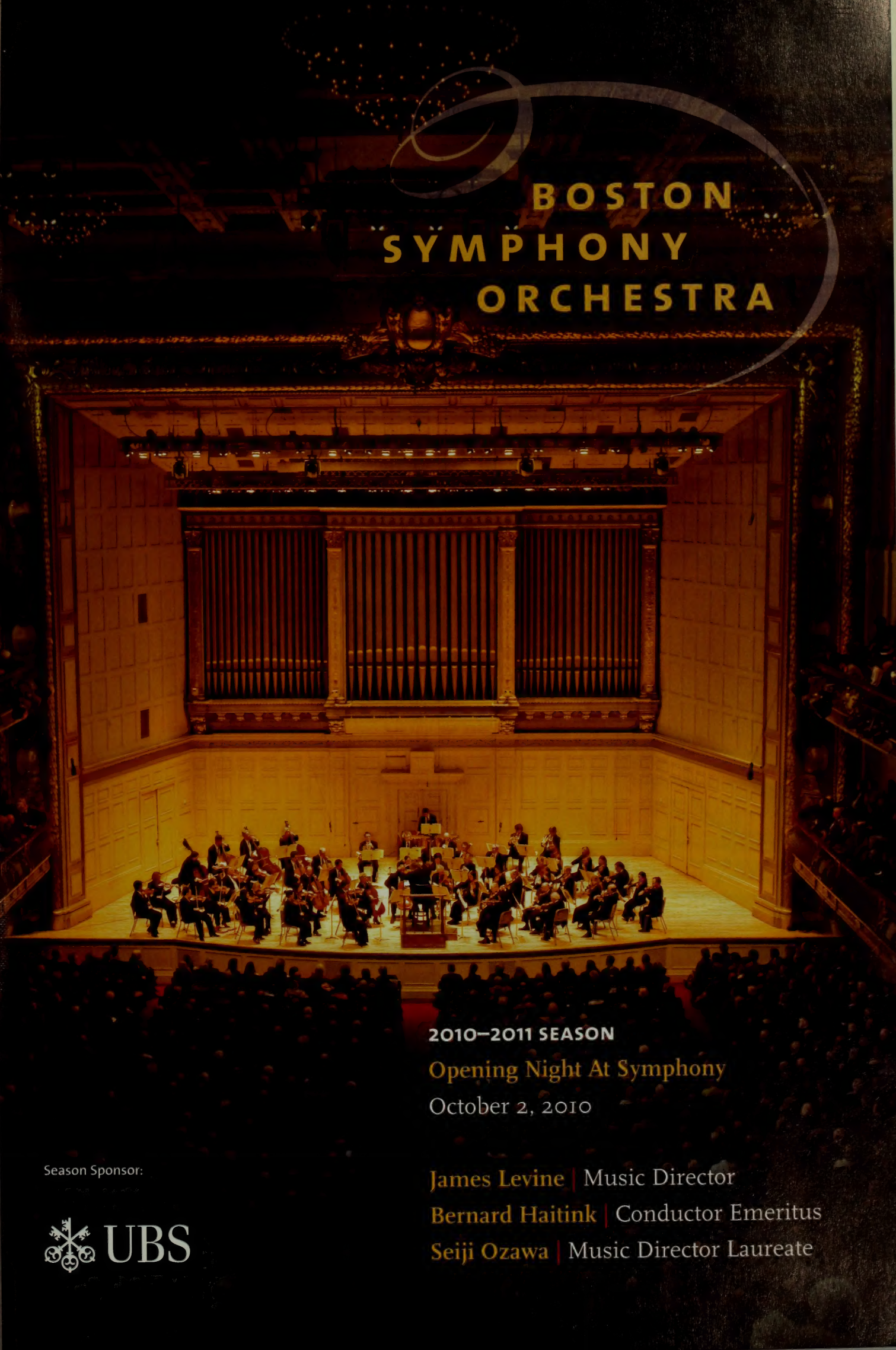


BOSTON SYMPHONY ORCHESTRA

2010–2011 SEASON

Opening Night At Symphony

October 2, 2010

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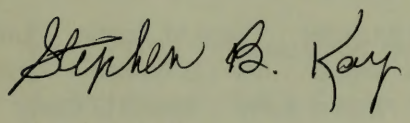
We are delighted to have you at Opening Night of the Boston Symphony Orchestra's 2010-11 season. It is a great pleasure to welcome Maestro James Levine back to the podium tonight as he and our beloved Boston Symphony Orchestra kick off the 130th season with an evening of extraordinary music-making. There is much to celebrate tonight—and much to look forward to in the weeks and months ahead.

Tonight's all-Wagner program with the inestimable baritone Bryn Terfel is the perfect beginning to a season that is filled with a multitude of splendid offerings. Mahler, Brahms, Mozart, and Schumann are only a few of the composers featured this season, and guest conductors include Sir Colin Davis, Rafael Frühbeck de Burgos, Charles Dutoit, and Kurt Masur. As always, appearing during the year with the BSO are a number of the world's most remarkable guest soloists, including Pinchas Zukerman, Christian Tetzlaff, Maurizio Pollini, and Evgeny Kissin. And in keeping with its ongoing commitment to further engage listeners in the wonders of classical music, the BSO launches several new initiatives, including digital seminars, this season.

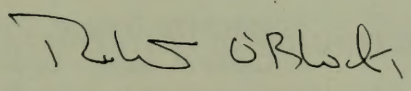
Opening Night at Symphony is successful only when leadership is provided by a group of dedicated individuals. In serving as chairs of the benefactor committee this year along with our wives, Lis Tarlow and Megan O'Block, we can attest that this is true. The committee deserves our deepest thanks for their tireless work in helping to make this wonderful celebration tonight possible.

We also salute the BSO's sponsors for their continuing generosity. UBS is now in its eighth year as our season sponsor, and we are deeply grateful to them for their ongoing and vital support—without which it simply would not be possible for the orchestra to function.

Please enjoy your evening tonight and return to Symphony Hall as often as possible during the upcoming season. We are fortunate to have one of the greatest orchestras in the world in our community—with a reach that extends to more than 17 million people each year. Bring your family and friends with you—and help extend the BSO's magnificent music-making even further.



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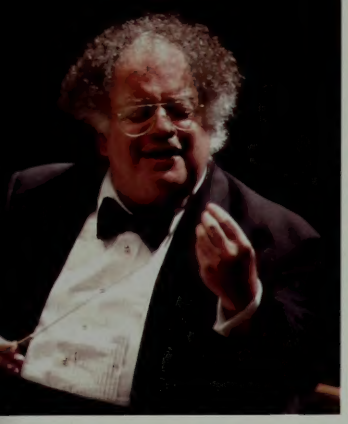
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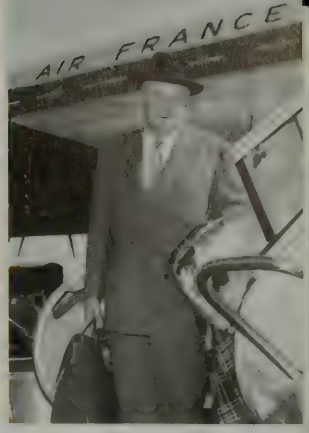
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.





Boston Symphony Orchestra

2010–2011

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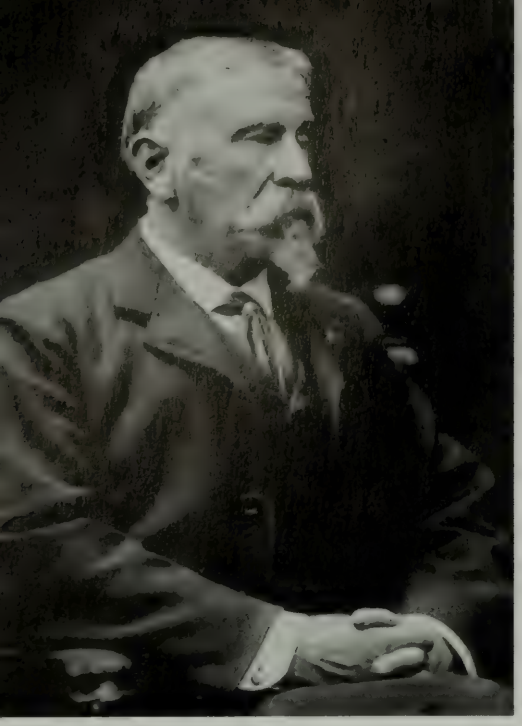
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A Brief History of the Boston Symphony Orchestra

Now in its 130th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than 125 years. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, China, and Russia; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston



BSO Archives

Rush ticket line at Symphony Hall, probably in the 1930s

Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a



BSO Archives

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Mr. Levine and the BSO have released a number of recordings, all drawn from live performances at Symphony Hall, on the orchestra's own label, BSO Classics. He and the BSO made their first European tour together in late summer 2007, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

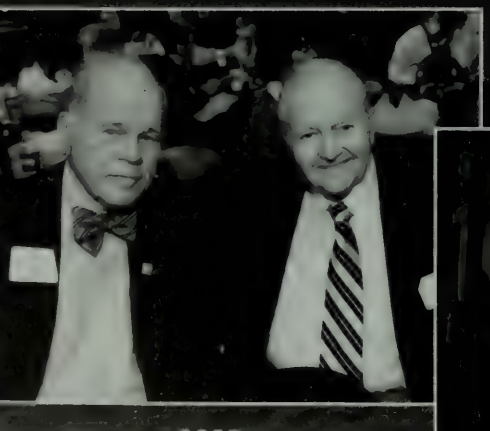
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John with former
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1968
John (*far left*) conducting a business luncheon in
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2010
John with Tanglewood Music
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PRELUDE TO ACT I OF "DIE MEISTERSINGER VON NÜRNBERG"

HANS SACHS'S ACT II MONOLOGUE ("WAS DUFTET DOCH DER FLIEDER") FROM "DIE MEISTERSINGER VON NÜRNBERG"

BRYN TERFEL, BASS-BARITONE

Text and translation are on page 29.

RIDE OF THE VALKYRIES FROM "DIE WALKÜRE"

WOTAN'S FAREWELL AND MAGIC FIRE MUSIC FROM "DIE WALKÜRE"

Mr. TERFEL

Text and translation begin on page 34.

OVERTURE TO "THE FLYING DUTCHMAN"

THE DUTCHMAN'S MONOLOGUE ("DIE FRIST IST UM") FROM "THE FLYING DUTCHMAN"

Mr. TERFEL

Text and translation begin on page 40.

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Guest Artist



Bryn Terfel

The Welsh bass-baritone Bryn Terfel rose to prominence when he won the Lieder Prize in the 1989 Cardiff Singer of the World Competition. He has performed in all of the world's great opera houses and is especially recognized for his portrayals of Mozart's Figaro and Verdi's Falstaff. Other roles include Wotan in *Das Rheingold* and *Die Walküre*, the title role in *Der fliegende Holländer*, Méphistophélès in *Faust*, both the title role and Leporello in *Don Giovanni*, Jochanaan in *Salome*, Scarpia in *Tosca,* the title role in *Gianni Schicchi*, Nick Shadow in *The Rake's Progress*, Wolfram in *Tannhäuser*, Captain Balstrode in *Peter Grimes*, the Four Villains in *Les Contes d'Hoffmann*, Dulcamara in *L'elisir d'amore*, and the title role in *Sweeney Todd*. Highlights of 2010 have included his role debut as Hans Sachs in a critically acclaimed production of *Die Meistersinger von Nürnberg* for Welsh National Opera, a European concert tour, and recitals in New York, San Francisco, and Los Angeles. Operatic plans include Wotan in Wagner's *Ring* cycle for the Royal Opera House, Covent Garden, and the Metropolitan Opera, New York, where this season he sings the role in new productions of *Das Rheingold* (which just opened the new Metropolitan Opera season) and *Die Walküre* (April 2011). Mr. Terfel is also known for his versatility as a concert performer, with engagements ranging from the opening ceremony of the Wales Millennium Centre to Last Night of the Proms and the Royal Variety Show. In 2007 he sang the title role in concert performances of *Sweeney Todd* as part of the reopening of the Royal Festival Hall, London. He has given recitals in the major cities of the world and hosts his own festival every year in Faenol, North Wales. Bryn Terfel has won Grammy, Classical Brit, and *Gramophone* awards; his discography includes operas of Mozart, Wagner,

and Strauss, and more than ten solo discs encompassing Lieder, American musical theater, Welsh songs, and sacred repertory. An album of Christmas music will be released this fall. His recent album "Bad Boys," released by Deutsche Grammophon in November 2009, includes music drawn from a wide-ranging operatic repertoire as well as selections from *Sweeney Todd*, *Porgy and Bess*, *The Threepenny Opera*, and *Ruddigore*. Bryn Terfel was made a CBE for his services to opera in the Queen's New Year Honours list; in 2006 he was awarded the Queen's Medal for Music. He is also the last recipient of the Shakespeare Prize by the Alfred Toepfer Foundation, Hamburg, also awarded in 2006. Bryn Terfel made his Boston Symphony Orchestra debut in the Opening Night concert of the BSO's 1997-98 season with Seiji Ozawa conducting, subsequently appearing twice with the orchestra at Tanglewood, in August 1998 and July 2004.





Richard Wagner

Prelude to Act I and Hans Sachs's Act II monologue ("Was duftet doch der Flieder") from "Die Meistersinger von Nürnberg"

WILHELM RICHARD WAGNER was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. Wagner created an early prose sketch for "Die Meistersinger von Nürnberg" in July 1845; he made a later one in November 1861, then wrote the text of the opera between late December 1861 and January 25, 1862. Wagner sketched the music between March 1862 and March 5, 1867, producing the autograph score between June 3, 1862, and October 24, 1867. The first performance took place on June 21, 1868, in Munich, with Hans von Bülow conducting (though Wagner himself had already conducted the first performance of the Prelude to Act I on November 1, 1862, in Leipzig).

THE ORCHESTRA FOR THE ACT I PRELUDE includes piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, harp, and strings. The orchestra for Hans Sachs's Act II monologue includes piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, and strings.

Like *Tristan und Isolde*, the opera that immediately preceded it in Wagner's output, *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*) was written during the years following Wagner's break from work on his massive *Der Ring des Nibelungen*. By the summer of 1857, hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere. There was no regular source of income, he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850, and so it was obviously time for something more likely to be produced than the *Ring*. This he thought he had found in *Tristan und Isolde*; and even when this proved not to be the case, he expressed naively similar sentiments as he turned to work on *Die Meistersinger*, assuring the publisher Schott that his next opera would be "light, popular, easy to produce," requiring neither a great tenor nor a "great tragic soprano," and well within the abilities of any small opera company. Once more, Wagner proved

Photograph of Wagner by Franz Hanfstaengle, 1865

himself wrong: *Die Meistersinger von Nürnberg* is one of the longest operas in the repertory, and, like *Tristan*, is hardly ever performed uncut. It requires no fewer than seventeen solo performers, including a leading tenor and leading bass of remarkable stamina, and the ensembles that close the first and second acts are among the most complex and difficult ever written.

Considered in a very broad sense as something of a companion-piece to *Tristan*, the other major product of Wagner's break from work on the *Ring*, *Die Meistersinger* reflects not only Wagner's growth as a composer, but also his considerable versatility, his ability to employ contrasting musical vocabularies as called for by contrasting subject matter. The intense chromaticism of *Tristan* is perfectly suited to that work's depiction of heightened longing, both physical and spiritual. *Die Meistersinger*, on the other hand, is full of down-to-earth humanity in its portrayal of characters, situations, and emotions, and this work is written in a prevailingly direct diatonicism, embodied as much in the overture as it is throughout the opera. Wagner's libretto, too, is for the most part much more straightforward in its approach to language than is his text for *Tristan*. And the subject matter will also have harmonized with Wagner's own needs at the time. Just as *Tristan und Isolde* took inspiration from his passionate involvement with Mathilde Wesendonck, the wife of an important patron, so *Die Meistersinger von Nürnberg* mirrored a concern always close to the self-promoting Wagner's heart: the need for (which is to say, *his* desire for) acceptance, by public and critics alike, of the New in art, particularly his own.

In a nutshell, the story of *Die Meistersinger*—set in mid-16th-century Nuremberg—is this: The young knight Walther von Stolzing and Eva, daughter of the Mastersinger/goldsmith Veit Pogner, are in love; but Pogner decrees that Eva can only marry a Mastersinger—and specifically the Mastersinger chosen as winner of the annual Contest of Song held on the Feast Day of St. John the Baptist (though Pogner does at least grant Eva veto power in this regard). Walther's attempt to qualify as a contestant confounds all who hear him, including the Mastersinger/cobbler/philosopher/poet Hans Sachs—although Sachs (who is himself in love with Eva, complicating things further) senses that there was something new and important to be heard in Walther's efforts. Following a complex sequence of comings, goings, and interactions on the part of all involved, the final (third) act of *Die Meistersinger* concludes with the St. John's Day gathering of the townspeople on the meadow outside Nuremberg to witness the Contest of Song, in which Walther finally wins Eva's hand.

The **Prelude to Act I** is built upon a succession of musical ideas from the opera, set out within the context of a self-contained musical structure that one might reasonably think to label as an "overture"—which is what Wagner in fact called it until he wrote out the full score. Opening with a sturdy C major theme associated with the guild of the Mastersingers, it goes on to include music anticipating Walther's Prize Song; the Mastersingers' festive processional; music associated with the Masters' apprentices; and music connected in the opera with the spectators watching the third-act Contest of Song. Toward the end, an imposing reappearance of the "guild theme" leads to the return of the open-

ing material, but with a difference: in a magical moment signaled by the first triangle stroke in the piece, the three principal themes—those of the guild, the Prize Song, and the Mastersingers' processional—are brought together contrapuntally in a musical texture of crystalline clarity and Mozartian balance. In a complete performance of the opera, the overture leads without pause directly into the first scene of Act I. In concert, it ends with the same series of fanfares that closes the opera itself, proclaiming the rightness of music, art, and humanity.

Hans Sachs's Act II monologue, **"Was duftet doch der Flieder,"** finds him sitting at his workbench late at night, outside his shop, reflecting on the song of Walther's that had so perplexed those present when the young knight sought candidacy in the Masters' guild earlier that day in an effort to qualify for the upcoming contest. (Strains from Walther's song are audible in the orchestral fabric.) Sachs compares Walther to someone inspired by birdsong, but who still lacks the ability of recreating that song, or conveying its essence, himself. But Sachs acknowledges also that, whatever the others listening to Walther may have thought, he himself was nevertheless quite taken with what he heard.

Marc Mandel

MARC MANDEL *is the Boston Symphony Orchestra's Director of Program Publications.*

THE FIRST BOSTON SYMPHONY PERFORMANCE OF THE PRELUDE TO ACT I OF "DIE MEISTERSINGER VON NÜRNBERG" *took place during the orchestra's first season, in November 1881 with Georg Henschel conducting. The BSO's most recent subscription performances of the Act I Prelude were led by Giuseppe Sinopoli in February 1990. The orchestra's most recent Tanglewood performance took place on July 17, 2004, with Rafael Frühbeck de Burgos conducting the Prelude to begin an extended series of excerpts from the opera featuring the Tanglewood Festival Chorus and bass-baritone Bryn Terfel (who sang Hans Sachs's Act II monologue, "Was duftet doch der Flieder"; Sachs's Act III monologue, "Wahn! Wahn! überall Wahn!"; and Sachs's closing address to the assembled townsfolk, "Verachtet mir die Meister nicht"). Until then, Sachs's Act II monologue had been performed by the orchestra on just two occasions early in its history: with Georg Henschel as soloist and seemingly also as conductor (no other is listed in the program) in February/March 1884; and with David Bispham under Emil Paur's direction in December 1897.*

Hans Sachs's monologue, "Was duftet doch der Flieder" from "Die Meistersinger von Nürnberg," Act II

Was duftet doch der Flieder
so mild, so stark und voll!
Mir löst es weich die Glieder,
will, dass ich was sagen soll.—
Was gilt's, was ich dir sagen kann?
Bin gar ein arm einfältig' Mann!
Soll mir die Arbeit nicht schmecken,
gäb'st, Freund, lieber mich frei:
tät' besser das Leder zu strecken,
und liess' alle Poeterei!—

Und doch, 's will halt nicht geh'n.—
Ich fühl's— und kann's nicht versteh'n—
kann's nicht behalten,— doch auch
nicht vergessen;
und fass' ich es ganz,— kann ich's
nicht messen.—
Doch wie wollt' ich auch fassen
was unermesslich mir schien?
Kein' Regel wollte da passen,
und war doch kein Fehler drin.—
Es klang so alt, und war doch so neu,—
wie Vogelsang im süssen Mai:—
wer ihn hört,
und wahnbetört
sänge dem Vogel nach,
dem brächt' es Spott und Schmach.—
Lenzes Gebot,
die süsse Not,
die legt' es ihm in die Brust:
nun sang er, wie er musst'!
Und wie er musst', so konnt' er's;
das merkt' ich ganz besonders.
Dem Vogel, der heut' sang,
dem war der Schnabel hold gewachsen;
macht' er den Meistern bang,
gar wohl gefiel er doch Hans Sachsen.

Richard Wagner

How fragrant is the elder-tree:
so mild, so strong and full!
It relaxes my limbs so gently,
and wants me to say something...
But to what purpose; what could I say?
I'm just a poor, simple man!
When my work doesn't please me,
you'd do better, friend, to leave me be:
better for me to stretch leather,
and forget about poetry!

And yet, it won't leave me...
I feel it... but can't understand it...
can't grasp it... yet can't forget it;

and if I grasp it... I can't parse it...

Yet how I so wanted to grasp
what seemed to me not measurable.
No rule seemed to suit it,
yet there was no real fault...
It sounded so old, and was still so new...
like birdsong, in sweet May:
he who hears it
and, gripped by delusion,
attempts what the bird has sung,
brings on himself ridicule and disgrace...
Spring's command,
sweet necessity,
set it in his heart...
thus he sang as he had to!
And as he had to, so he was able;
that struck me quite particularly.
The bird that sang today
had a beak well-formed for it;
he may have made the Masters anxious,
but no question: Hans Sachs liked it.

Translation © Marc Mandel

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Richard Wagner

Ride of the Valkyries, Wotan's Farewell, and Magic Fire Music from Act III of "Die Walküre"

WILHELM RICHARD WAGNER was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. Wagner wrote a prose sketch for "Die Walküre" in May 1852 and then the libretto between June 1 and July 1 that same year. After sketching the music between June 28 and December 27, 1854, he wrote out the autograph score between January 1855 and March 23, 1856. The premiere took place in Munich on June 26, 1870. The first performance as part of Wagner's complete "Ring" cycle took place at Bayreuth on August 14, 1876.

THE INSTRUMENTATION FOR THESE EXCERPTS includes three flutes and two piccolos, three oboes and English horn, three clarinets and bass clarinet, three bassoons, eight horns, three trumpets, bass trumpet, three trombones and bass trombone, tuba, timpani (two players), glockenspiel, triangle, cymbals, two harps, and strings.

In October 1848, after some years of studying the Teutonic and Norse mythologies and sagas, Richard Wagner produced his essay "The Nibelungen Myth as Scheme for a Drama." Nearly three decades later, in August 1876, *Der Ring des Nibelungen* received its first complete performance, in the theater at Bayreuth that Wagner had built to his own specifications. The history of the *Ring* is long and complicated, the prose sketch for what was originally conceived as a single opera entitled *Siegfrieds Tod* (*Siegfried's Death*)—the predecessor to the work we now know as *Götterdämmerung* (*Twilight of the Gods*)—ultimately being expanded backwards as Wagner deemed it necessary to provide additional background to each successive stage of his epic drama. The prose sketches for *Der junge Siegfried*, *Das Rheingold*, and *Die Walküre* date from the early 1850s, and it was also around this time that Wagner settled on the overall title for his seventeen-hour, four-night work: *Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend* ("The Nibelung's Ring. A Stage-Festival-Play for three days and a preliminary evening"). The musical sketches for *Siegfrieds Tod* date back to 1850, but the four operas of the

Watercolor of Wagner by Clementine Stockar-Escher

Ring—Das Rheingold, Die Walküre, Siegfried, and *Götterdämmerung*—were composed essentially in order over a twenty-year span (the music of *Die Walküre* occupying him from June through December, 1854), though this was interrupted—given the lack of prospects for seeing the *Ring* produced, but likely also because the musical composition itself had become unmanageable for him—during his work on Act II of *Siegfried* in July 1857. It was only after composing *Tristan und Isolde* and *Die Meistersinger von Nürnberg* that he returned to work on the *Ring* in March 1869, with a strength, determination, and certainty that would flow unimpeded through the closing pages of *Götterdämmerung*, the full score of which he completed in November 1874.

Perhaps the most important thing the uninitiated listener needs to know about Wagner's music is that, though conceived for the theater, it is essentially symphonic in its treatment of the orchestra, which he uses, in two basic ways, to support some of the largest musical structures ever conceived: (1) through his use of *leitmotifs* (*not* his own term), musical motives or themes that represent not just characters and objects, but even thoughts, attitudes, and psychological stances; and (2) through the large-scale repetition or reinterpretation of large chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. Beyond that, it's also important to say that even Wagner himself could never conveniently summarize what the *Ring* is actually about and, because of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. On the other hand, there's no question that the *Ring* touches upon a great many subjects of considerable importance—power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption, among various other things that its interpreters have seen fit to catalogue.

In *Das Rheingold*, the prologue to the tetralogy, Alberich, the ruler of a subterranean race called the Nibelungs, steals the Rhinegold from its resting place in the waters of that river and forges it into a ring that brings its wearer ultimate power (hence the name of the cycle, "The Nibelung's Ring": Alberich is the Nibelung of the title). Wotan, the head god, steals the ring from Alberich, who in turn lays upon the ring a curse that condemns its wearer to death. Wotan loses the ring to the giants Fasolt and Fafner as part of his payment to them for their building of the gods' home, Valhalla. Fafner kills Fasolt so he can have the ring, and the treasure that accompanies it, for himself (he'll turn up again in *Siegfried*, transformed into a dragon). Wotan resolves to regain the ring, but, for reasons too complicated to explain here, he can only do this indirectly, through an individual not acting explicitly as Wotan's own agent. To this end he fathers the twins Siegmund and Sieglinde by a mortal mother.

The first two acts of *Die Walküre* tell the story of Siegmund and Sieglinde: separated as infants, they now meet, immediately fall in love, and consummate that love. Despite the compassion and protection of the Valkyrie Brünnhilde—Wotan's favorite daughter, who is the opera's title character—Siegmund is killed by Sieglinde's husband Hunding, Wotan's wife Fricka having insisted that Wotan uphold the sanctity of marriage by letting Siegmund die. It is Brünnhilde's attempt to save Siegmund, defying Wotan's command that she not



Baritone Franz Betz (1835-1900), Wotan in the 1876 Bayreuth premiere of Wagner's "Ring"

do so, that determines her fate at the end of the opera, as explained below. (Early in Act III of *Die Walküre* we learn that Sieglinde has become pregnant by Siegmund; her child will be named Siegfried, and in him will rest Wotan's hope for regaining the ring now that his plan involving Siegmund has failed. Ultimately that hope, too, will be thwarted, as the events of *Siegfried* and *Götterdämmerung* run their course—a course far too long to chronicle further here.)

The **Ride of the Valkyries** opens the third act of *Die Walküre* and accompanies the gathering of Brünnhilde's eight airborne Valkyrie-sisters at the Valkyries' rock, where they collect the bodies of slain heroes before transporting them to Valhalla. In the opera house, the music is punctuated by the warrior maidens' "Ho-jo-to-jo!" war cry; the less heavily scored sections accompany their cheerful banter as they unshoulder their burdens. Wagner includes in his music "such realistic effects as the thunderous gallop and the panting and whinnying of the horses" (to quote Ernest Newman).

In the opera house, the Ride of the Valkyries moves directly into the scene of Brünnhilde's arrival with Sieglinde at the Valkyries' rock, the enraged Wotan meanwhile following in fast pursuit. Terrified of her father's wrath, Brünnhilde manages to head Sieglinde toward safety (with the fragments of Siegmund's shattered sword, to be reforged later by Siegfried in Act I of the cycle's next opera) before Wotan arrives and decrees her punishment for disobeying him: he will strip Brünnhilde of her godly powers and leave her asleep on the rock, fated to marry whatever man first finds her. Left alone with her father following the departure of the other Valkyries, Brünnhilde pleads for at least some protection, begging Wotan to conjure around the Valkyries' rock a magic fire that will prevent anyone but a hero from penetrating it to find her. Her entreaties win out, and in **Wotan's Farewell**

to his daughter, which closes the opera, he agrees to her request, says his last good-bye, kisses her asleep (thereby also turning her mortal), and commands the fire-god Loge to surround the rocky crag with protective flames.

Marc Mandel

THE FIRST BOSTON SYMPHONY PERFORMANCE OF RIDE OF THE VALKYRIES *took place in May 1886 with Wilhelm Gericke conducting. The most recent subscription performances were given by Erich Leinsdorf in the 1963-64 season. The most recent BSO performance of Ride of the Valkyries was at Tanglewood on July 20, 1986, when Edo de Waart led a selection of orchestral excerpts from Wagner's "Ring."*

CONDUCTOR GEORG HENSCHEL WAS SOLOIST FOR THE FIRST BOSTON SYMPHONY PERFORMANCE *of Wotan's Farewell in December 1882 (the program book lists no additional conductor). Other soloists with the orchestra in Wotan's Farewell have included Emil Fischer (with Wilhelm Gericke); Theodor Reichmann and Heinrich Meyer (both with Arthur Nikisch); Max Heinrich, Pol Plançon, and Ffrangcon Davies (all with Emil Paur); Anton Van Rooy (with Gericke), Herbert Witherspoon (with Max Fiedler and Karl Muck); Clarence Whitehill and Charles H. Bennett (both with Pierre Monteux); David Blair McClosky and Mack Harrell (with Serge Koussevitzky); James Pease (with Monteux); Ezio Flagello (with Erich Leinsdorf, at Tanglewood on August 22, 1964; then again on August 20, 1967, on which occasion Leinsdorf led the same sequence of excerpts being performed tonight), and Robert Hale (with William Steinberg, in April 1972, on the closing concerts of the BSO's 1971-72 season—the orchestra's most recent performance of Wotan's Farewell and Magic Fire Music until tonight).*

Wotan's Farewell, from "Die Walküre," Act III

Leb' wohl, du kühnes, herrliches Kind!
Du meines Herzens heiligster Stolz.
Leb' wohl! Leb' wohl! Leb' wohl!
Muss ich dich meiden,
und darf nicht minnig
mein Gruss dich mehr grüssen;
sollst du nicht mehr neben mir reiten,
noch Met beim Mahl mir reichen;
muss ich verlieren dich, die ich liebe,
du lachende Lust meines Auges:
ein bräutliches Feuer soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Glut umglühe den Fels;
mit zehrenden Schrecken
scheuch' es den Zagen;
der Feige flieh Brünnhildes Fels!
Denn einer nur freie die Braut,
der freier als ich, der Gott!

Farewell, you valiant, glorious child.
You, the most sacred pride of my heart.
Farewell! Farewell! Farewell!
If I must shun you,
and no more offer
to you my loving greeting;
if you no longer can ride alongside me,
nor bring me mead at mealtime;
if I must forsake you, you whom I love,
you smiling delight of my eyes:
a bridal fire shall burn for you
as never has burned for a bride!
A blazing glow shall surround the rock;
with consuming terror
let the fainthearted fear it:
cowards shall flee Brünnhilde's rock!
Thus only one shall claim the bride:
one freer than I, the god!

(Brünnhilde sinks, overwhelmed with joy, upon Wotan's breast.)

Der Augen leuchtendes Paar,
das oft ich lächelnd gekost,
wenn Kampfeslust ein Kuss dir lohnte,
wenn kindisch lallend der Helden Lob
von holden Lippen dir floss:
dieser Augen strahlendes Paar,
das oft im Sturm mir geglänzt,
wenn Hoffnungssehnen das Herz mir sengte,

nach Weltenwonne mein Wunsch verlangte
aus wild webendem Bangen:
zum letztenmal
letz' es mich heut'
mit des Lebewohles letztem Kuss!
Dem glücklichern Manne
glänze sein Stern:
dem unseligen Ew'gen
muss es scheidend sich schliessen.
Denn so kehrt der Gott sich dir ab,
so küsst er die Gottheit von dir!

Your eyes, so radiant a pair,
that oft', with smiles, I caressed:
when lust for battle earned you a kiss;
when childlike babble in praise of heroes
from your dear lips flowed forth:
these eyes, so shining a pair,
that oft', in storms, brought me light;
when hopeful yearnings would scorch
my heart—
my wishful yearning for worldly pleasure
'midst wild, wavering worries:
this one last time
let them soothe me today,
with this farewell-parting's final kiss!
On a man more fortunate
may their star shine;
toward me, unhappy immortal,
must they close now in parting.
So the god now departs from you;
thus he kisses your godhead away!

(He kisses her eyes; she sinks down, eyes closed, into his arms. He carries her tenderly to a low mossy bank shaded by a large fir tree, sets her down, gazes once more upon her features, closes the visor of her helmet, and looks tenderly upon her once more before covering her body with her shield. Then, with solemn determination, he turns the point of his spear toward a mighty crag.)

Loge, hör! Lausche hieher!
Wie zuerst ich dich fand, als feurige Glut,
wie dann einst du mir schwandest,
als schweifende Lohe;
wie ich dich band, bann' ich dich heut!
Herauf, wabernde Lohe,
umlodre mir feurig den Fels!

Loge, hear! Attend to me here!
As once I first found you, a burning fire,
as you then once escaped me,
like a wandering flame:
as once I bound you, I conjure you now!
Rise up, flickering fire,
blaze for me, encircle the rock!

(He strikes the rock three times with his spear.)

Loge! Loge! Hieher!

Loge! Loge! Come here!

(A flash of flame emanates from the rock and grows increasingly brighter. Bright, flickering flames then surround Wotan, who, with his spear, directs the flames to encircle first the rock, and then the entire mountain.)

Wer meines Speeres Spitze fürchten,
durchstreite das Feuer nie!

He who's fearful of my spear-point
shall never set foot through this fire!

Richard Wagner

Translation © Marc Mandel

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Richard Wagner

Overture and the Dutchman's monologue ("Die Frist ist um") from "Der fliegende Holländer"

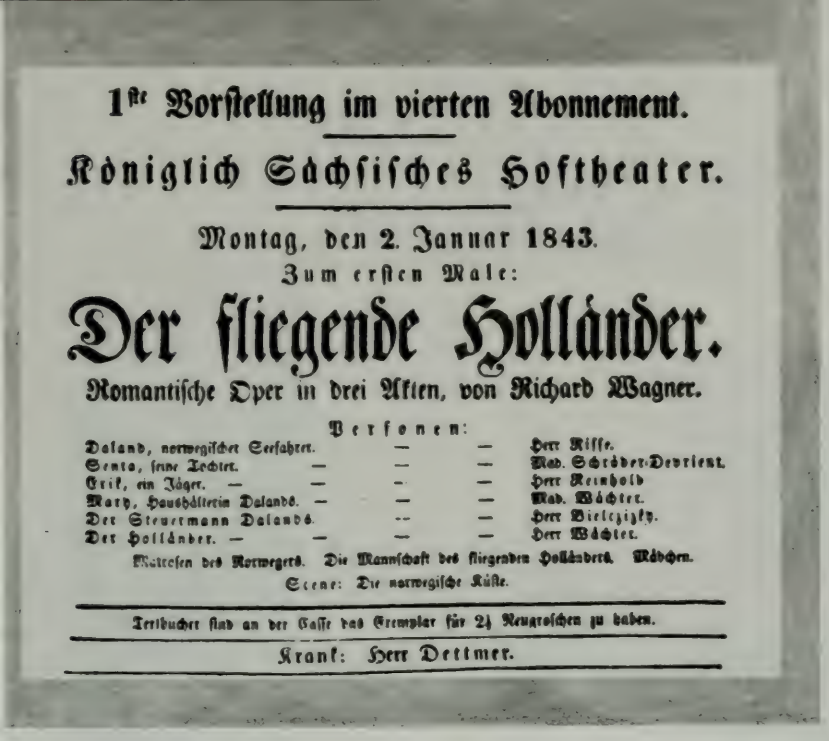
WILHELM RICHARD WAGNER was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. Wagner made a prose sketch for "The Flying Dutchman" in the spring of 1840, the libretto following between May 18 and 28, 1841. He sketched the music from July until November 5, 1841, and completed the autograph score on November 19 that same year. The first performance took place on January 2, 1843, in Dresden.

THE ORCHESTRA FOR THE OVERTURE includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, harp, and strings. The orchestra for the Dutchman's monologue is the same but for the omission of English horn and harp.

In his earliest works for the stage, Wagner moved from one model to another with almost bewildering rapidity—Weber and Marschner for *Die Feen* (*The Fairies*; 1833-34), Auber and Donizetti for *Das Liebesverbot* (*The Ban Against Love*; 1834-36), and Meyerbeer for his first real success, *Rienzi, der Letzte der Tribunen* (*Rienzi, the Last of the Tribunes*; 1837-40)—giving him the experience of writing for the stage in every style going in the 1830s. But none was satisfactory to him. Coming soon after *Rienzi*, *The Flying Dutchman* marked an astonishing advance in the development of the composer's personality and dramatic concerns. Indeed, from our vantage point, we can perceive several ways in which *Dutchman*, for the first time, shows us the "real" Wagner, though a Wagner whose style would develop markedly in the years to come. Already we find the characteristic theme of the protagonist's redemption through the unquestioning love of a woman, a theme that returns time and time again in Wagner's music. And we find the repeated use of characteristic thematic ideas (later called *leitmotifs*) to recall characters, incidents, or psychological states.

In the **Overture to "The Flying Dutchman,"** the vividness of the music associated with

Drawing by Ernst Benedikt Kietz, 1840-42



1ste Vorstellung im vierten Abonnement.

Königlich Sächsisches Hoftheater.

Montag, den 2. Januar 1843.

Zum ersten Male:

Der fliegende Holländer.

Romantische Oper in drei Akten, von Richard Wagner.

Personen:

Daland, norwegischer Seefahrer. — — Herr Risse.
Senta, seine Tochter. — — Mad. Schröder-Devrient.
Erik, ein Jäger. — — Herr Reinhold
Mary, Haushälterin Dalands. — — Mad. Wächter.
Der Steuermann Dalands. — — Herr Bielezigky.
Der Holländer. — — Herr Wächter.

Matrosen des Norwegers. Die Mannschaft des fliegenden Holländers. Mädchen.

Scene: Die norwegische Küste.

Textbücher sind an der Casse das Exemplar für 2½ Neugroschen zu haben.

Anfang: Herr Dettmer.

Poster for the premiere of "The Flying Dutchman"

the sea and its stormy countenance is surely a reflection of Wagner's own dangerous and uncomfortable voyage in 1839 when, trying to avoid his creditors, he embarked at Riga with his wife and their Newfoundland dog on a voyage for England and, ultimately, Paris. The ship, which had no accommodations for passengers, encountered a fearful Baltic storm and took shelter on the coast of Norway. As he recalled later in his biography *Mein Leben*:

> The passage through the Norwegian fjords made a wondrous impression on my fancy. A feeling of indescribable well-being came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seamen's song in my *Flying Dutchman*, the idea for which I already carried within me at the time and which now, under the impressions I had just gained, took on its own characteristic musico-poetic coloring.

The Flying Dutchman tells the story of a Dutch sea captain condemned by his own curse to sail with his crew for all eternity until he finds a woman who will love him faithfully until death. Every seven years he is allowed a respite to seek such a woman. The overture is tautly constructed on thematic ideas from various parts of the opera, but the main themes at the outset (a horn theme representing the Dutchman, heard first over tremolo strings; and a sweetly consoling melody for English horn) both come from the heroine Senta's ballad recounting the Dutchman's legend, the first music Wagner composed for the score. These two ideas contend musically in a development passage that suggests the stormy sea and the storms in the Dutchman's heart. Suddenly the horns blare out a three-note figure in unison, silencing the orchestra—the call of the Norwegian sailors. Gradually the mood turns cheerier, as the storm dissipates and the sailors dance (to music taken literally from the opera's final act). This is but a brief respite, for soon the dramatic and musical contest begins again, now with three elements—the Dutchman,

the sailors' dance, and Senta's prayer. This dramatic interpretation of the story to follow finally culminates in a D major coda, in which Senta's prayer becomes a shout of triumph, giving way (in an ending added years later to the overture by the mature Wagner) to ecstatic music representing the transfiguration of Senta and the Dutchman that occurs at the very end of the opera.

As the work opens, the most recent seven-year period has ended, and the Dutchman lands on the coast of Norway, expecting once again to meet his hopeless fate, for every previous attempt to find the woman who will redeem him has ended in failure, confirming his cynicism. In Wagner's opera he finally does achieve release, through the self-sacrifice of Senta; but in his first appearance, with his opening monologue **"Die Frist ist um"** ("The term is up"), he can only express the utterly cynical and tormented view that has by now consumed him for so long a time.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

THE FIRST BOSTON SYMPHONY PERFORMANCE OF THE OVERTURE TO "THE FLYING DUTCHMAN" *took place in May 1886 with Wilhelm Gericke conducting. The overture was heard most recently in BSO subscription concerts in March 2005, when James Levine led concert performances of the complete opera. Prior to that, the most recent subscription performances of the overture were led by William Steinberg in the 1972-73 season and then again in January 1974, following which there were Tanglewood performances led by Charles Dutoit (July 1987), Jesús López-Cobos (July 1992), James Conlon (July 2000), and Dutoit again (July 2005, the orchestra's most recent performance of the overture).*

THE ONLY PREVIOUS BSO PERFORMANCES *of the Dutchman's monologue, "Die Frist ist um," featured Bryn Terfel on September 24, 1997, in that season's Opening Night concert led by Seiji Ozawa, and Juha Uusitalo, who sang the role of the Dutchman in the complete concert performances led by James Levine in March 2005.*

The Dutchman's monologue ("Die Frist ist um") from "Der fliegende Holländer"

Die Frist ist um, und abermals
verstrichen sind sieben Jahr'.
Voll Überdruss wirft mich
das Meer ans Land....
Ha, stolzer Ozean!
In kurzer Frist sollst du mich wieder tragen!

Dein Trotz ist beugsam—
doch ewig meine Qual!
Das Heil, das auf dem Land ich suche,
nie werd' ich es finden!
Euch, des Weltmeers Fluten,
bleib' ich getreu, bis eure letzte Welle
sich bricht,
und euer letztes Nass versiegt!

The time's come round, and once again
the seven years have run their course.
Weary of me, the sea casts me
once more onto the land....
Ha, proud ocean!
In a short time you'll need, again, to
carry me!
Your stubbornness wanes—
yet my torment is eternal!
The redemption that I seek on land—
never will I find it!
To you, swells of the world's seas,
I remain faithful, until your last wave
breaks.
and your last torrent runs dry!

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Wie oft in Meeres tiefsten Schlund
stürzt' ich voll Sehnsucht mich hinab;
doch ach! den Tod, ich fand ihn nicht!
Da, wo der Schiffe furchtbar Grab,
trieb mein Schiff ich zum Klippengrund:
doch ach! mein Grab, es schloss sich nicht!
Verhöhnend droht' ich dem Piraten,
im wildem Kampfe hofft' ich Tod:
"Hier"—rief ich—"zeige deine Taten!
Von Schätzen volls ist Schiff und Boot."
Doch ach! Des Meers barbar'scher Sohn
schlägt bang das Kreuz und flieht davon.

Wie oft in Meeres tiefsten Schlund
stürzt' ich voll Sehnsucht mich hinab.
Da, wo der Schiffe furchtbar Grab,
Trieb mein Schiff ich zum Klippengrund:
Nirgends ein Grab! Niemals der Tod!
Dies der Verdammnis Schreckgebot.

Dich frage ich, gepriesner Engel Gottes,
der meines Heils Bedingung mir gewann:

war ich Unsel'ger Spielwerk deines Spottes,

als die Erlösung du mir zeigtest an?

[Dich frage ich...]
Vergebne Hoffnung!
Furchtbar eitler Wahn!
Um ew'ge Treu auf Erden—ist's getan!

Nur eine Hoffnung soll mir bleiben,
nur eine unerschüttert stehn:
so lang der Erde Keim auch treiben,
so muss sie doch zu Grunde gehn.
Tag des Gerichtes! Jüngster Tag!
Wann brichst du an in meine Nacht?

Wann dröht er, der Vernichtungsschlag,
mit dem die Welt zusammenkracht?
Wann alle Toten auferstehn,
dann werde ich in Nichts vergehn.
Ihr Welten, endet euren Lauf!
Ew'ge Vernichtung, nimm mich auf!

Richard Wagner

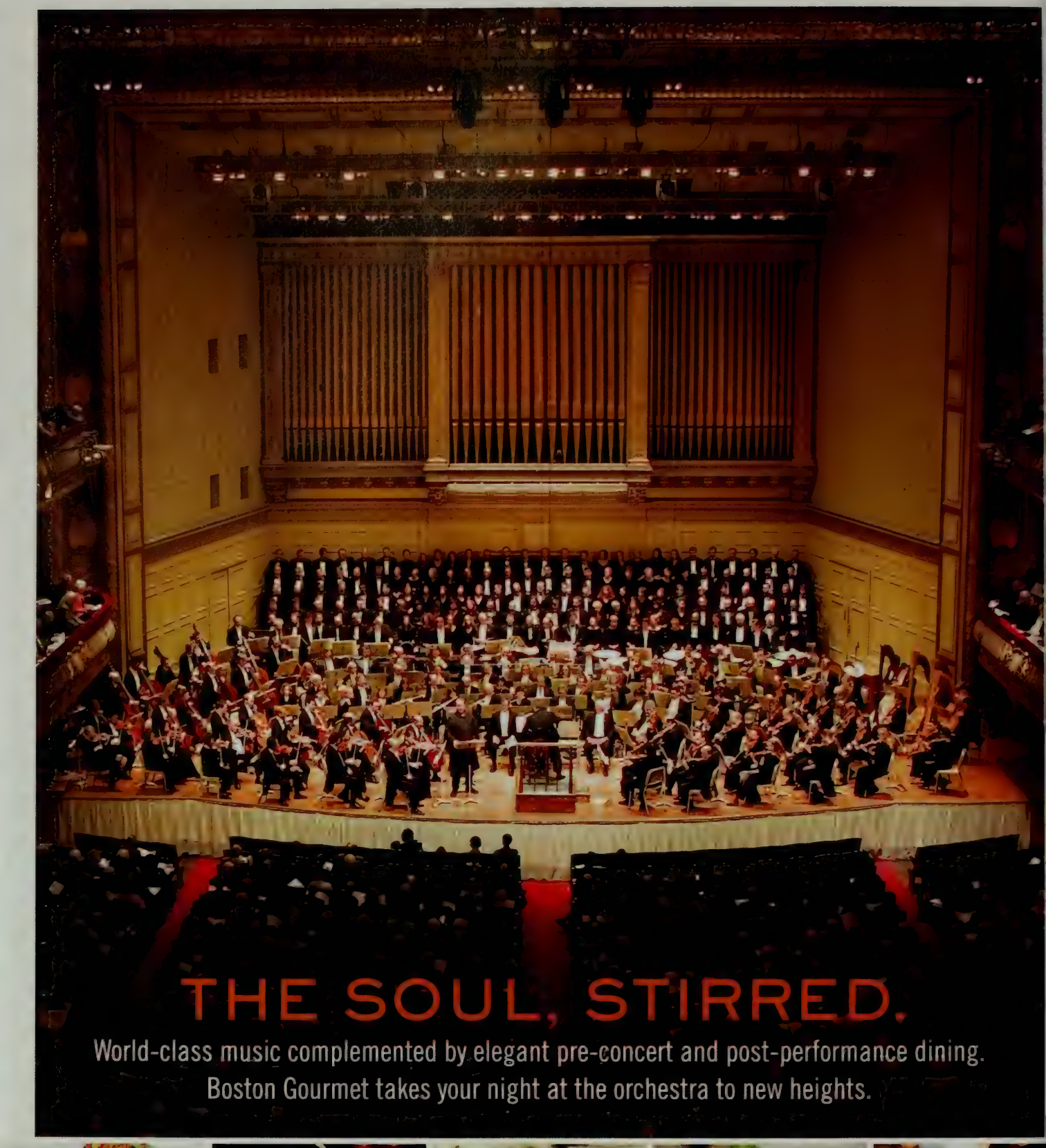
How often, into the sea's deepest abyss,
have I, full of longing, cast myself;
yet, alas!—I've not found death!
There, toward rocky reefs where ships
find frightful graves, I've steered my own:
yet, alas!—my own grave fails to close!
Scoffing at them, I've menaced pirates,
hoping to die in fierce combat:
"Here," I've cried; "Prove yourself—
it's full of treasures, this, my ship!"
Yet, alas!—the sea's barbaric son
just crossed himself, and fled in fear.

How often, into the sea's deepest abyss,
have I, full of longing, cast myself!
There, toward rocky reefs where ships
find frightful graves, I've steered my own:
Still there's no grave! Death never comes!
Such is the damned one's hideous fate.

I ask you now, o god's exalted angel,
who won for me the terms of my redemption:
was I the accursed plaything of your scorn
when you pointed the way toward my salvation?
[I ask you now...]
Vain hope!
Horrible, empty delusion!
To seek eternal faithfulness on earth: there's none!

Just one sole hope remains for me,
just one alone, unwavering, remains:
so long as the earth puts forth new buds,
so must it still at some point die.
Day of judgment! Day of doom!
When breaks your dawn to end my night?
When will it, the stroke of destruction,
burst the world asunder?
When all the dead have risen up,
then will I, into nothingness, perish.
You planets, end your course!
Eternal extinction: take me—now!

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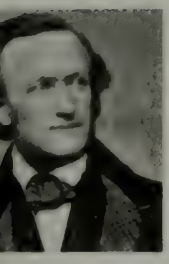


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To Read and Hear More...



The most useful books on Wagner remain generally available, either new or used, even as they go in and out of print. Ernest Newman's *The Wagner Operas* offers detailed historical and musical analysis of Wagner's operas from *The Flying Dutchman* through *Parsifal* (Princeton University paperback). Newman's equally indispensable *Life of Richard Wagner* has been reprinted in paperback (Cambridge University Press; four volumes). Wagner's autobiography, *My Life*, was for a while available in a modern English translation by Mary Whittall (also Cambridge paperback). Good modern biographies include Robert W. Gutman's *Richard Wagner: The Man, his Mind, and his Music* (Harvest paperback) and Curt von Westernhagen's *Wagner: A Biography*, translated by Mary Whittall (another Cambridge paperback). Several intriguing, shorter books may be more readily digestible for many readers: Thomas May's *Decoding Wagner: An Invitation to his World of Music Drama* (Amadeus paperback, 2004, including two CDs of excerpts from the operas, beginning with *The Flying Dutchman*); Michael Tanner's *Wagner* (Princeton University Press, 1996), and Bryan Magee's *Aspects of Wagner* (Oxford paperback, second edition, 1988). The Wagner article by Barry Millington from the 2001 Grove Dictionary of Music and Musicians has been published separately as *The New Grove Wagner* (Oxford paperback), superseding the previous *New Grove Wagner* derived from, but also expanding upon, the Wagner entry in the 1980 edition of Grove (Norton paperback). Millington is also the editor of *The Wagner Compendium: A Guide to Wagner's Life and Music* (Schirmer). *Richard Wagner and his World*, a wide-ranging collection of critical essays and other



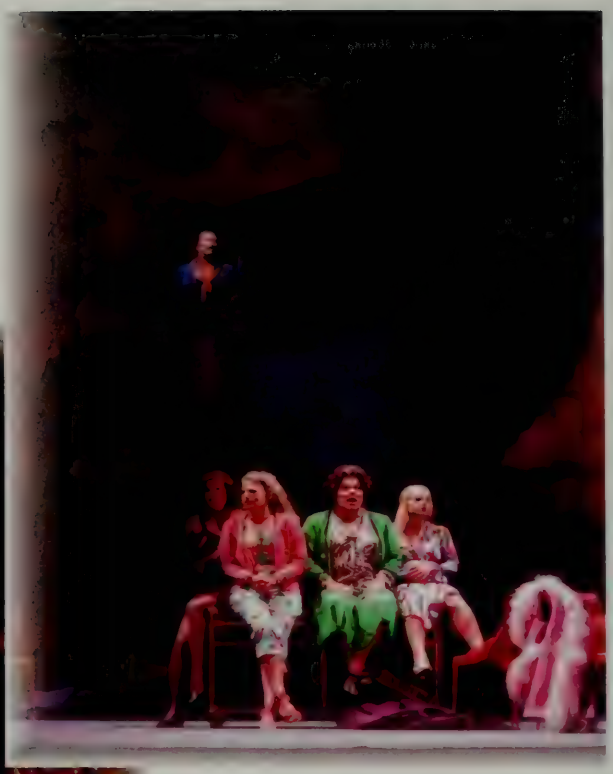
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materials edited by Thomas S. Grey, in the Bard Music Festival series, is a noteworthy recent addition to the Wagner bibliography (Princeton University paperback, 2009). *Wagner: A Documentary Study*, compiled and edited by Herbert Barth, Dietrich Mack, and Egon Voss, is an absorbing and fascinating collection of pictures, facsimiles, and prose, the latter drawn from the writings and correspondence of Wagner and his contemporaries (Oxford University Press; out of print, but well worth seeking).

James Levine's complete Metropolitan Opera *Ring* cycle, with James Morris as Wotan, is available, with some differences in casting, in both audio and video formats (Deutsche Grammophon). Levine has recorded *The Flying Dutchman* with the Metropolitan Opera Orchestra and Chorus and James Morris in the title role (Sony Classical). With the Metropolitan Opera Orchestra he has also made separate recordings of the Dutchman's monologue, "Die Frist ist um," on a disc featuring Bryn Terfel in a varied collection of opera arias (Deutsche Grammophon), and of the *Dutchman* Overture, on a disc with other orchestral selections by Wagner, among them the Prelude to Act I of *Die Meistersinger* (Deutsche Grammophon). A complete, Levine-led Metropolitan Opera performance of *Die Meistersinger von Nürnberg*, with James Morris as Hans Sachs, is available on DVD (Deutsche Grammophon).

Marc Mandel

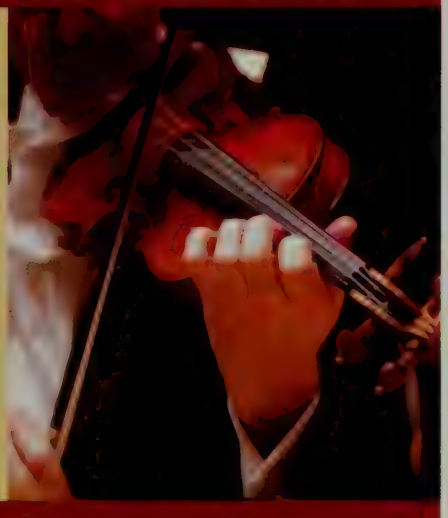
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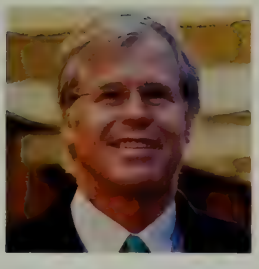


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Thursday, October 7, 10:30am (Open Rehearsal)

Thursday 'A'	October 7, 8-9:40
Friday 'A'	October 8, 1:30-3:10
Saturday 'A'	October 9, 8-9:40
Tuesday 'B'	October 12, 8-9:40

JAMES LEVINE, conductor
LAYLA CLAIRE, soprano
KAREN CARGILL, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

MAHLER	Symphony No. 2, *Resurrection*

Thursday 'D'	October 14, 8-10:15
Friday 'B'	October 15, 1:30-3:45
Saturday 'A'	October 16, 8-10:15

JAMES LEVINE, conductor

HARBISON	Symphony No. 3
MAHLER	Symphony No. 5

Sunday, October 17, 3pm
Jordan Hall, New England Conservatory

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MARTINŮ	*Les Madrigaux* for oboe, clarinet, and bassoon
PREVIN	*Octet for Eleven*, for flute, oboe, clarinet, bassoon, horn, trumpet, two violins, viola, cello, and double bass (world premiere; BSO commission)
MILHAUD	*La Cheminée du Roi René*, for wind quintet, Op. 205
MOZART	Piano Quartet in G minor, K.478

Wednesday, October 20, 7:30pm (Open Rehearsal)

Thursday 'C'	October 21, 8-10:10
Friday 'A'	October 22, 1:30-3:40
Saturday 'B'	October 23, 8-10:10
Tuesday 'C'	October 26, 8-10:10

MARCELO LEHNINGER, conductor
PINCHAS ZUKERMAN, violin

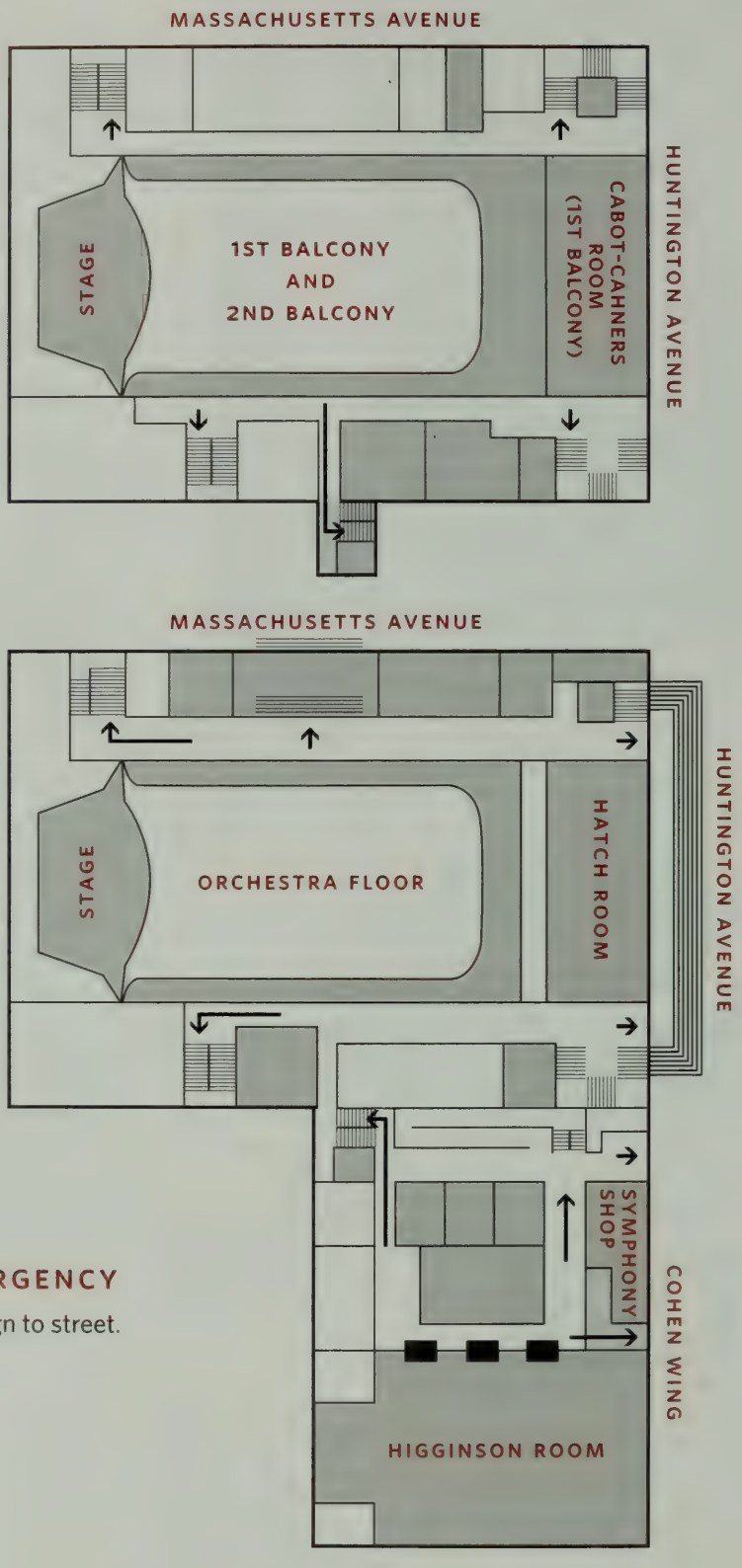
BARBER	Overture to *The School for Scandal*
BEETHOVEN	Violin Concerto
TCHAIKOVSKY	Symphony No. 5

Programs and artists subject to change.

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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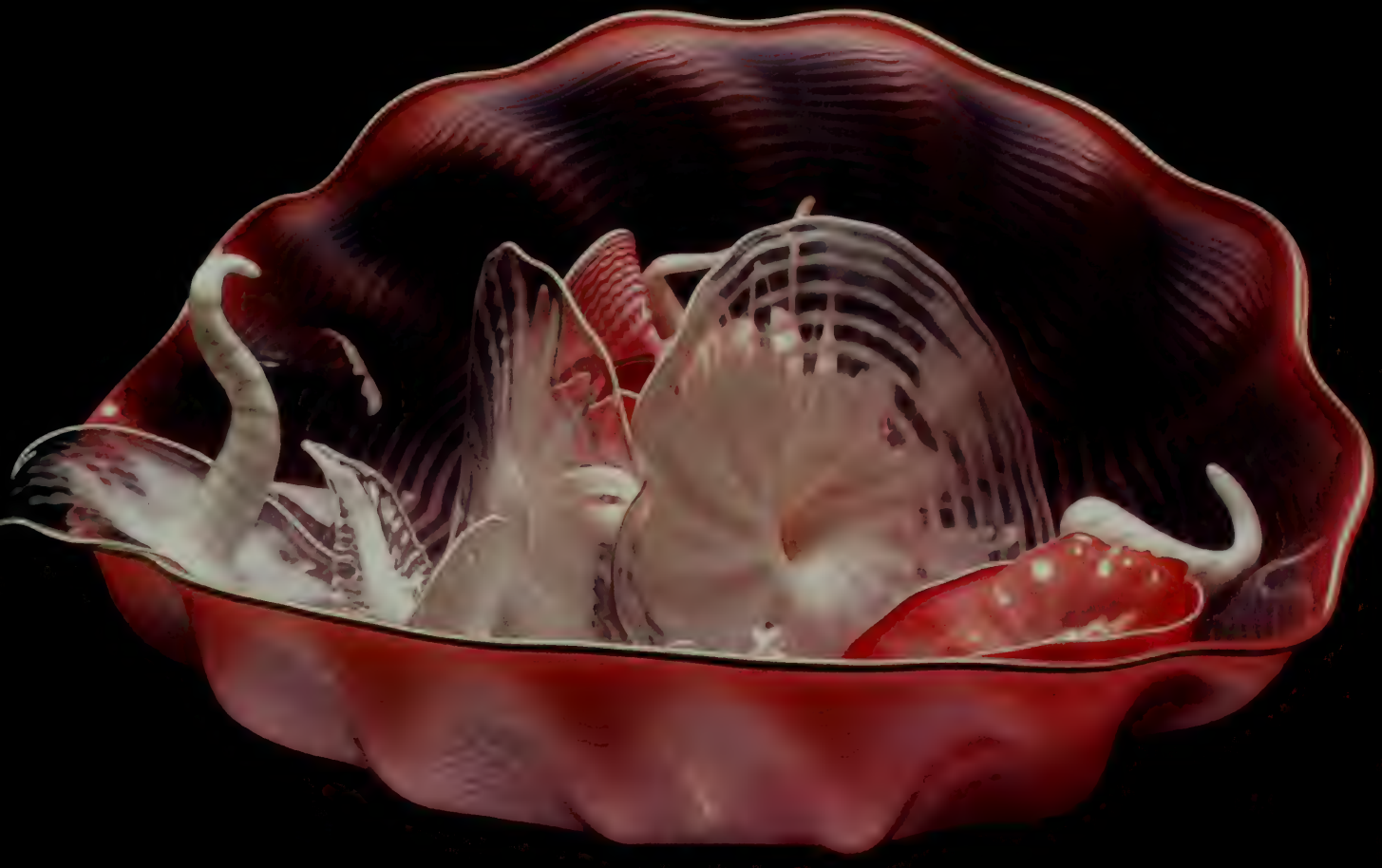
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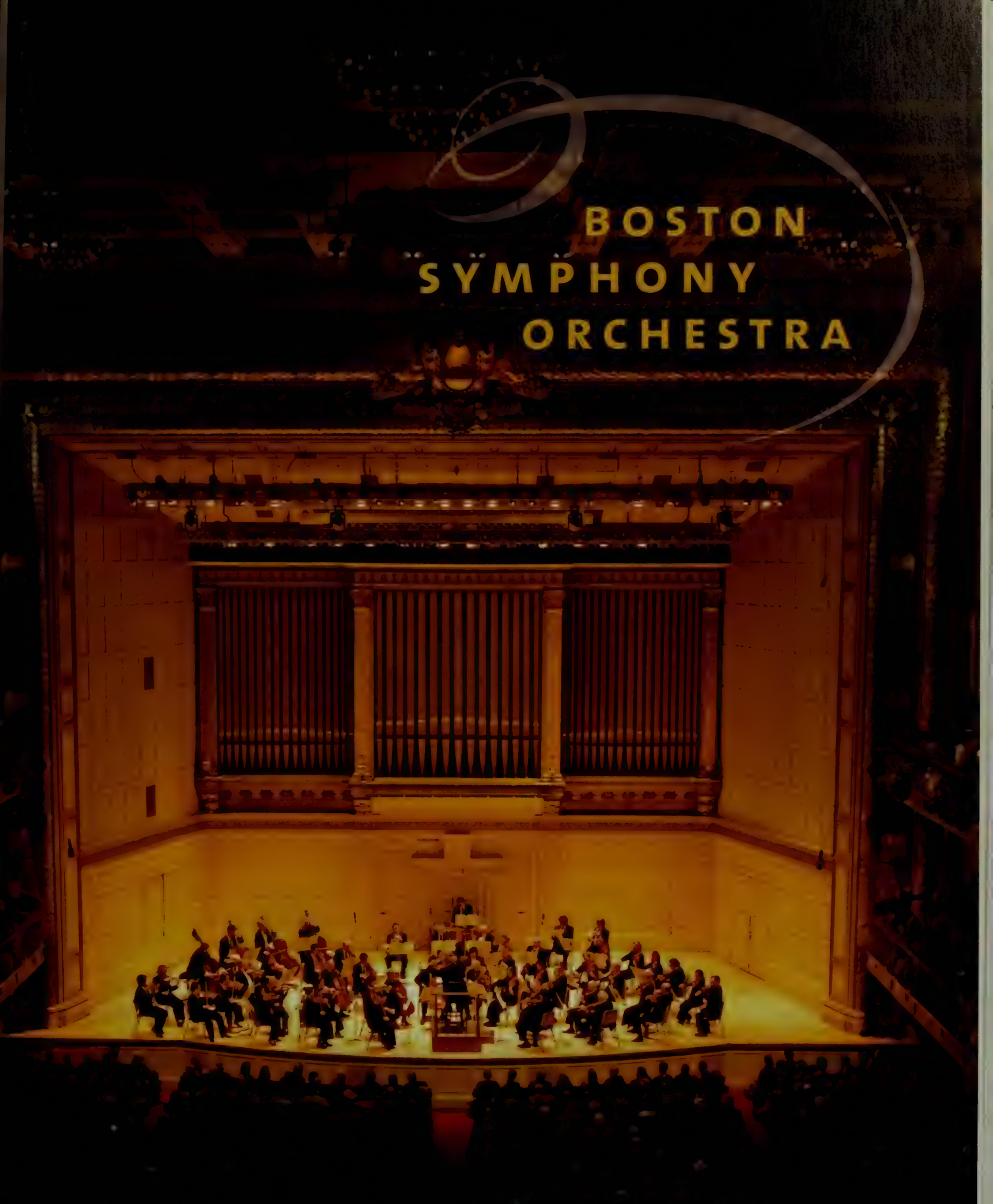
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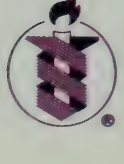
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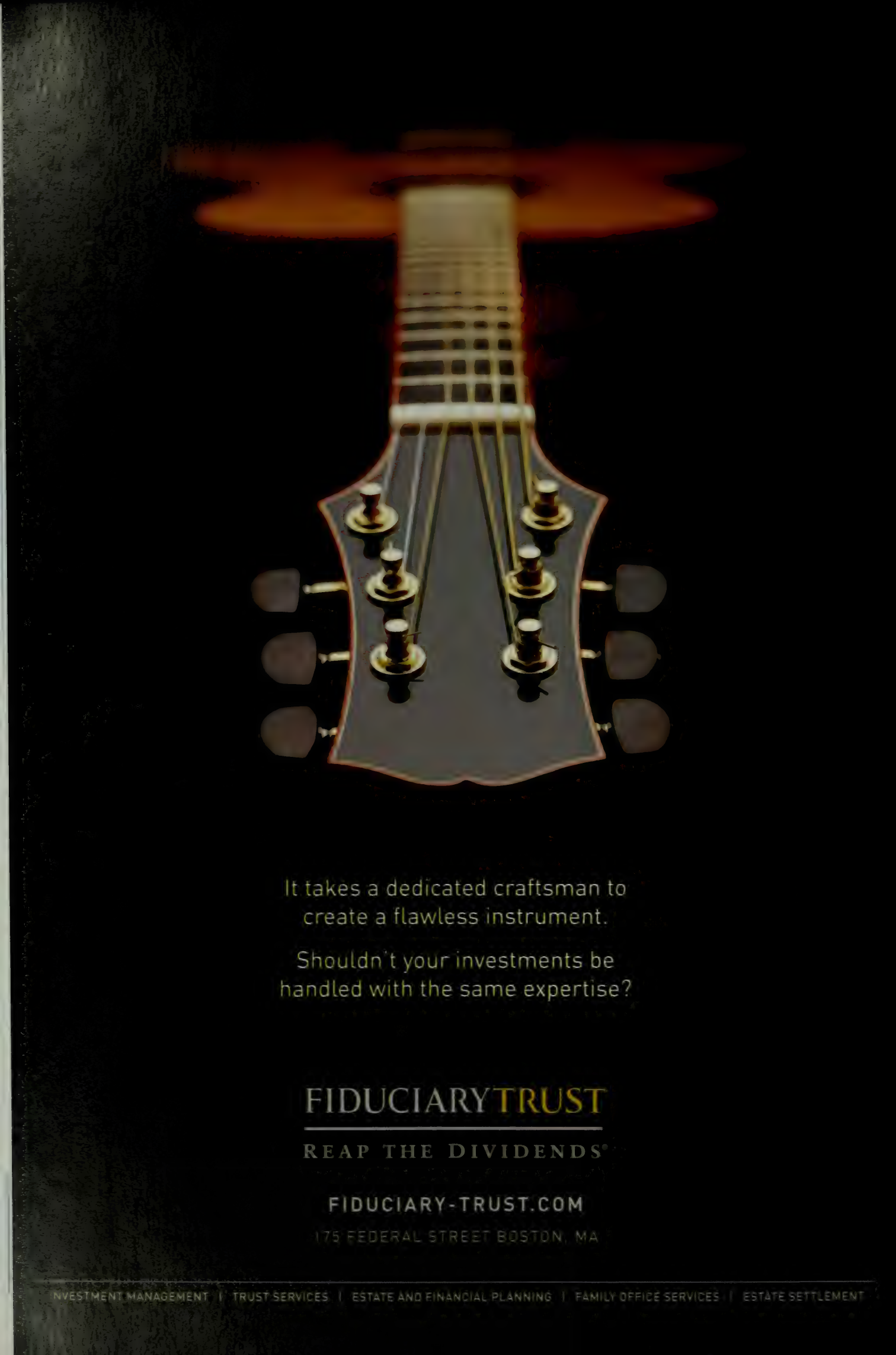
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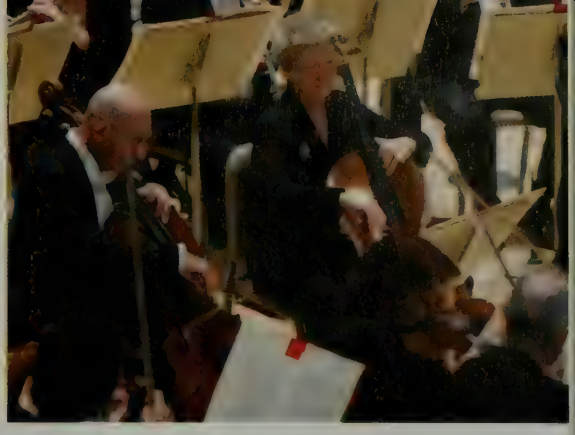
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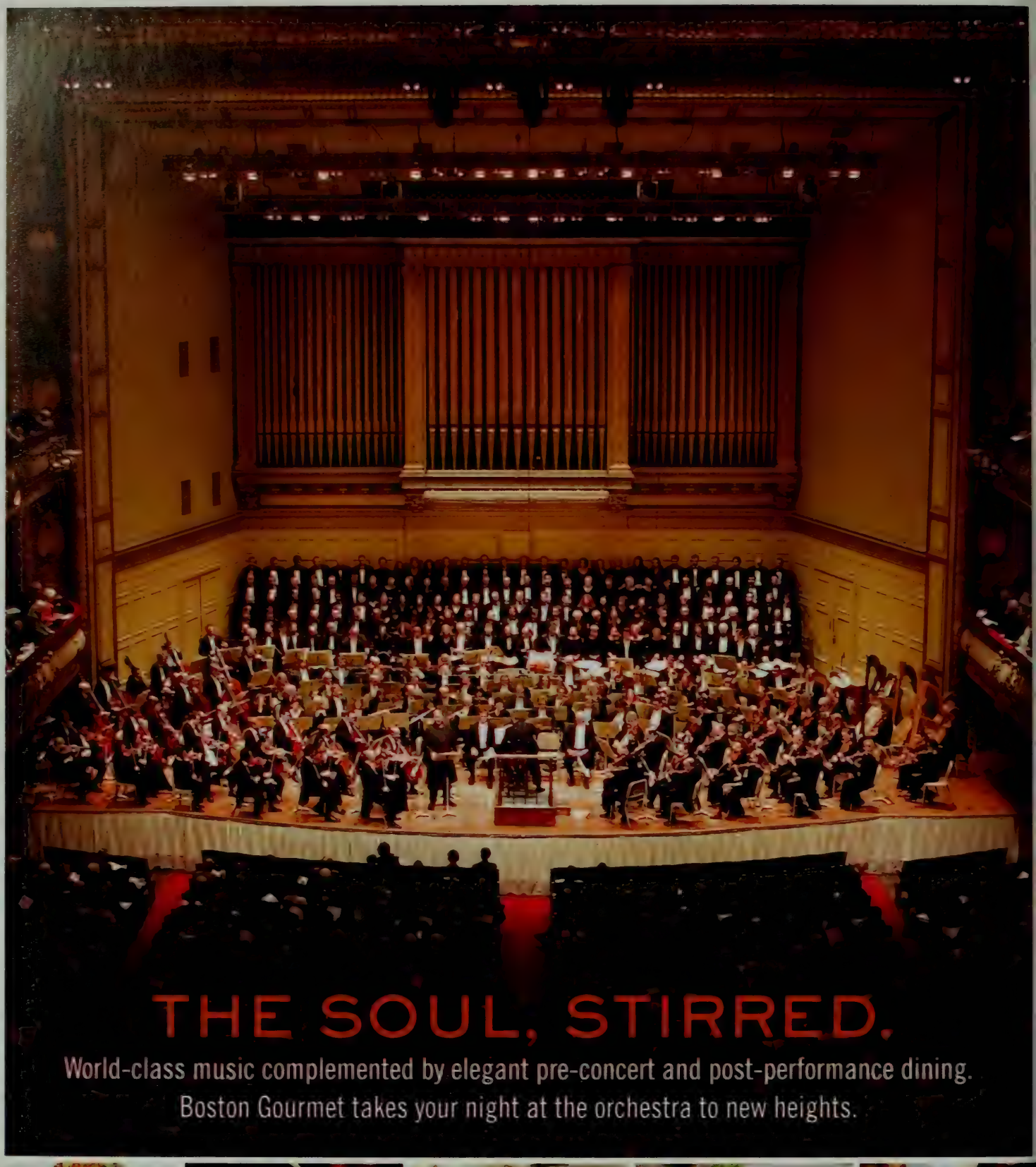
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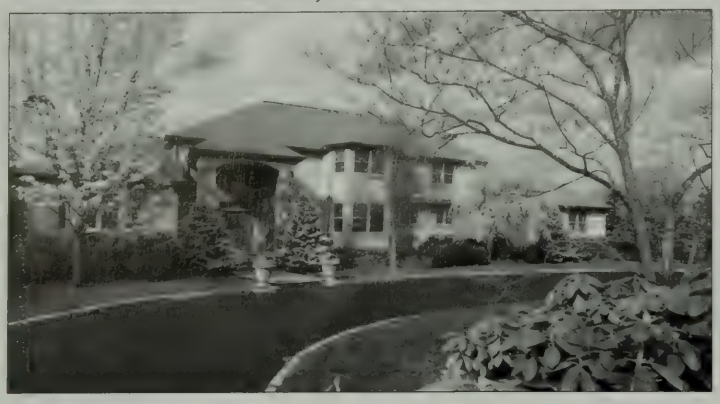
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$6,850,000. Beacon Hill townhouse, renovated to perfection, offers formal reception and casual family rooms, media room, and six bedrooms. Home incorporates state-of-the-art systems and Crestron smart-house technology. Roof deck and garden with lawn. Two garage parking spaces available and priced separately. **Jonathan P. Radford, (617) 335-1010**

WESTON, MASSACHUSETTS



$19,999,000. Commanding the pinnacle of Doublet Hill is this architecturally-significant brick residence. The beautifully-appointed interior including a grand two-story family room, a billiards room, connoisseur's wine cellar, and cinema. 7.74 acres with pool, pool house, and basketball and tennis courts, all within minutes to Boston. **Paige Yates, (781) 894-5555**

CAMBRIDGE, MASSACHUSETTS



$3,550,000. The Yerxa-Field house, circa 1888. A beautifully preserved, magnificent and celebrated 14-room landmark Shingle-style residence. The home features a wealth of unparalleled detail, southern exposure, a 2-story carriage house and rests on 3/5 of an acre at the crest of Avon Hill. **Gail Roberts, (617) 864-4430**

CHESTNUT HILL, MASSACHUSETTS



$3,095,000. This young estate is situated on a quiet roadway in historic Chestnut Hill. The contemporary layout features an expansive family room with a stone fireplace and welcoming hearth, kitchen with a 58-inch AGA stove and six bedrooms including a dramatic master suite.The floor plan offers an in-law/au pair suite. **Deborah M. Gordon, (617) 731-2447**

CONCORD, MASSACHUSETTS



$3,150,000. "Cathedral Pines" a stunning brickfront Colonial set on 8.45 acres with access to conservation land. This beautifully-sited property with lavish gardens, tranquil pond, stone patio and sweeping lawn, offers an open floor plan with a first-floor master suite plus six additional bedrooms. **Brigitte Senkler & Sharon Mendosa (978) 369-3600**

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BSO News

Boston Symphony Chamber Players 2010-2011 Season at Jordan Hall: Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts each season at Jordan Hall at the New England Conservatory, beginning this year on October 17 with a program including the world premiere of André Previn's *Octet for Eleven*, commissioned by the BSO for the Boston Symphony Chamber Players, and featuring Mr. Previn as pianist in Mozart's Piano Quartet in G minor, K.478. The season continues on January 23 with music of Lowell Lieberman, Mozart's Quintet in E-flat for piano and winds, K.452, and Stravinsky's complete *Soldier's Tale* with actors and narrator; April 3, with music of Kurtág, Brahms's Horn Trio, Op. 40, and Schubert's *Trout* Quintet; and May 1, with an all-French program of music by Dutilleux, Tomasi, Ravel, Debussy, and Françaix. Subscriptions for the four-concert series are available at $128, $92, and $72. Single tickets are $37, $28, and $21. To purchase the four-concert series, please call the Subscription Office at (617) 266-7575. Single tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

"BSO 101: Are You Listening?" A New Free Adult Education Series

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for a series of four informal sessions designed to enhance your listening ability while focusing on selected music to be performed by the BSO. Each session—all on Wednesdays from 5:30-6:45 p.m., and free to anyone interested—will be followed by a reception offering beverages, hors d'oeuvres, and further time to share your thoughts with all involved. After an initial, introductory session on classic works by Brahms, Mozart, and Haydn (October 27), the remaining sessions will focus on "Schumann as Innovator," anticipating the BSO's complete Schumann symphony cycle to be performed in late November/early December (November 10); illustrative music by Delius, Strauss, Scriabin, and Dvořák (January 12), and the contrasting musical vocabularies of Liszt, Sibelius, Ravel, and Berlioz (March 30). A listing of the specific music to be discussed will be posted on bso.org three to four weeks in advance of each session. No prior training is required, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.

Also New This Year: Free Digital Music Seminars

Baffled by digital music? The BSO is offering free digital music seminars, free to ticket holders, prior to selected subscription concerts this season. Each seminar will last about 35

minutes, starting immediately after the evening's Pre-Concert Talk and continuing until about five minutes before the start of the concert. Topics will include an explanation of digital music formats; how to purchase digital music, either as individual items or by subscription; learning how to download and listen to music you have purchased; and information about the BSO's own digital music service and other new media initiatives. The initial seminars this season are scheduled for October 9, 21, 26, and 30, in the Miller Room on October 9 and 30, and in the Rabb Room on October 21 and 26. An RSVP is required for these sessions; to reserve your place for a given date, please e-mail customerservice@bso.org.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week's talks on Mahler's Symphony No. 2 are being given by BSO Director of Program Publications Marc Mandel (October 8, 12) and Assistant Director of Program Publications Robert Kirzinger (October 7, 9), who also share the schedule for next week's talks on John Harbison's Symphony No. 3 and Mahler's Symphony No. 5.

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Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to the BSO concerts at Symphony Hall. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. Patrons can enjoy a pre-concert dinner at the Oak Room in The Fairmont Copley Plaza at 5:30 p.m. on Tuesday, October 12, prior to the 8 p.m. BSO performance of Mahler's Symphony No. 2, *Resurrection*, under James Levine. Tickets for the dinner and concert are $90 per person, available online at bso.org or by calling SymphonyCharge at 1-888-266-1200. The season's first post-concert reception takes place on Tuesday, October 26, in Higginson Hall. Please check bso.org for further details.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

The Beranek Concert
Thursday, October 7, 2010

The BSO's performance this Thursday is endowed by a generous gift from Life Trustee Leo Beranek and Gabriella Beranek. Both of the Beraneks have played significant roles in the life of the Symphony.

Dr. Leo Beranek began his appointed service to the BSO in 1968 as a Charter Member of the Board of Overseers and chaired the Board of Overseers from 1977 to 1980. Dr. Beranek was appointed a BSO Trustee in 1977, was Chairman from 1983 to 1986, and was made Honorary Chairman and Life Trustee in 1987. During his tenure as Trustee, Leo sought to increase dramatically the BSO's endowment. In 1992, fellow donors and Board members named the Beranek Room in Leo's honor; Higginson Society members continue to gather regularly in this elegant and comfortable space. His most recent book, an autobiography entitled *Riding the Waves: A Life in Sound, Science, and Industry*, was published recently by The MIT Press.

Gabriella Beranek served as Trustee of the Boston Symphony Orchestra from 1997 to 2007 and as Overseer from 1988 to 1997. In the late 1980s, Gabriella was central to the success of the "Salute to Youth" portion of the BSO's Open House weekend, "Salute to Symphony," which brought together the BSO, Yo-Yo Ma, the Greater Boston Youth Symphony Orchestra, and the New England Conservatory Orchestra to perform before 5,000 children. The Friends' component of the March 1998 BSO European tour benefited from Gabriella's expert coordination of their fourteen days of travel and activities. From 1997 to 2000, Gabriella served on the Symphony Hall Centennial Committee; in 2000 she created the spectacular Symphony Hall Centennial Ball.

The BSO Boards, musicians, and staff appreciate their extraordinary contributions to the enduring legacy of the BSO.

The Fanny Peabody Mason Memorial Concert
Friday, October 8, 2010

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which presented

young and well-established artists in concert in Boston and Cambridge for more than 35 years. The president of the foundation at that time, the late Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

Expand Your Musical Horizons: Become a Friend of the BSO

Did you know that for only $75 you can become a Friend of the BSO and receive the BSO's exclusive online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only working BSO rehearsals. Other benefits of membership, depending on level of giving, include opportunities to engage first-hand with BSO musicians, advance ticket-ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your issue of *InTune*, please let us know at intune@bso.org.

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Did you know that there are more than 400 businesses and corporations that support the BSO? Whether as Major Corporate Sponsors, Boston or Tanglewood Business Partners, Corporate Foundations, or supporters of "A Company Christmas at Pops" and "Presidents at Pops," our corporate partners play a vital role in helping us sustain our mission. You can lend your support to the BSO, Boston Pops, and Tanglewood by supporting the companies who support us. The BSO Corporate Partner of the Month for October is The Fairmont Copley Plaza Hotel. Located less than a mile from Symphony Hall, The Fairmont Copley Plaza is the "home away from home" for many BSO and Pops guest artists and conductors. The Fairmont Copley Plaza, along with its parent company Fairmont Hotels and Resorts, is a Great Benefactor of the BSO with more than twenty years as a corporate partner, and has been the Official Hotel of the BSO and Pops since 2002. Fairmont also supports the Boston Business Partners and



both "A Company Christmas at Pops" and "Presidents at Pops." The hotel has been a symbol of Boston's rich history and elegance since its gala opening in 1912. From business and leisure travel to meetings to social events and weddings, The Fairmont Copley Plaza strives to orchestrate an exceptional experience and lasting memories for all of its visitors. The Oak Room is the property's regal, comfortably elegant restaurant serving breakfast, lunch, and dinner. The Fairmont Copley Plaza also features suites themed around both the BSO and Pops, featuring music, artwork, and memorabilia designed to ensure a melodic stay. For more information, or to book your next visit, go to fairmont.com/copleyplaza.

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BSO Business Partners, corporate annual fund donors, play a vital role in deepening the community impact of the BSO. Business Partners help the BSO reach the largest audience of any symphonic organization in the world. From free concerts throughout Boston and eastern Massachusetts to innovative programs such as "Musicians in the Schools," in which BSO members teach in middle schools to foster an interest in classical music in young people, Business Partners help the BSO extend its magnificent music-making to millions of people each year. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings, special events that advance business networking, and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn, Associate Director, Business Partners, at kcleghorn@bso.org or (617) 638-9277.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. (except November 13 and December 11) and every Wednesday at 4 p.m. (except December 15, January 5, and February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting). All tour reservations may be made by visiting us online at bso.org, or contacting the BSAV Office at (617) 638-9390 or by e-mailing bsav@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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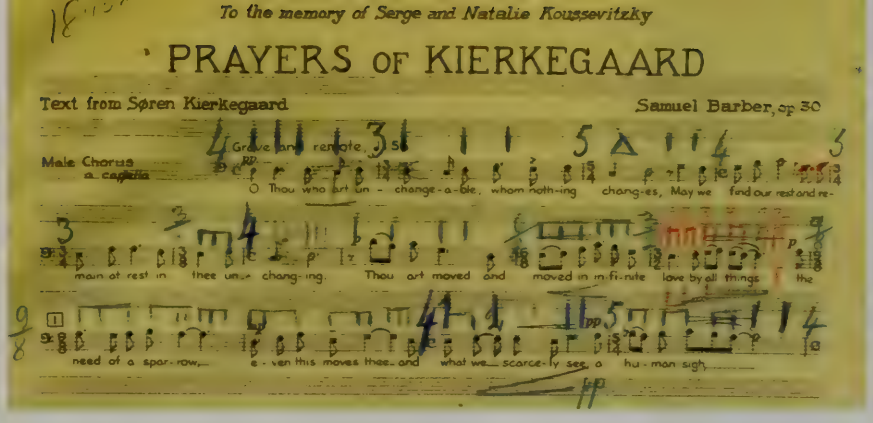
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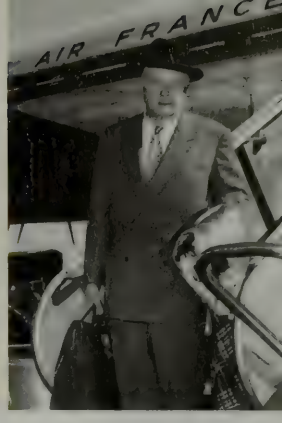
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

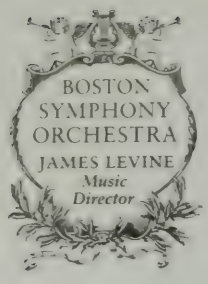
Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.





Boston Symphony Orchestra

2010–2011

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno §
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum *
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick *
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke *
Catherine and Paul Buttenwieser chair

Victor Romanul *
Bessie Pappas chair

Catherine French *
Mary B. Saltonstall chair, fully funded in perpetuity

Jason Horowitz *
Kristin and Roger Servison chair

Julianne Lee *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Sheila Fiekowsky
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronald Knudsen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka * §

Rebecca Gitter *

CELLOS

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

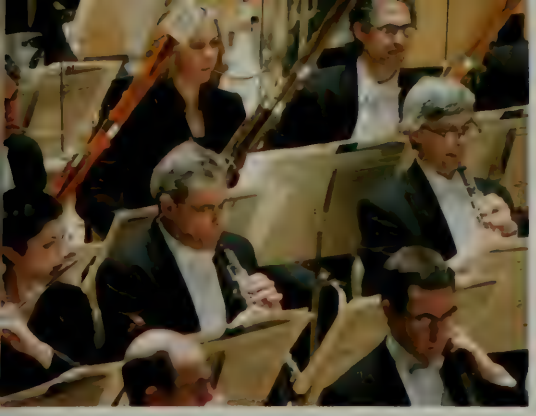
John Stovall *

FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Stephen Lange

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Marcelo Lehninger
Anna E. Finnerty chair, fully funded in perpetuity

Sean Newhouse

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

** participating in a system of rotated seating*

§ on sabbatical leave

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Randall Scarlata, baritone
Laura Ward, piano
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Paavali Jumppanen, piano
The Complete Mozart Piano Sonatas, Part I

OCTOBER 24

Musicians from Marlboro
Respighi, Mozart, Dvořák, Cuckson

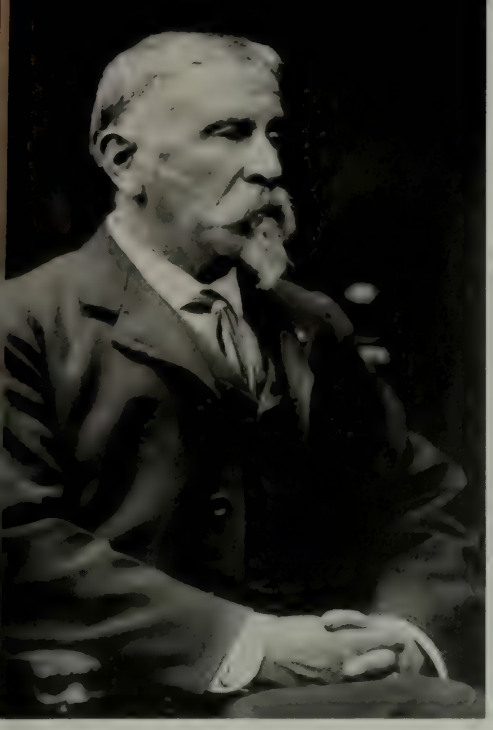
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Charlie Albright, piano
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A Brief History of the Boston Symphony Orchestra

Now in its 130th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than 125 years. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, China, and Russia; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston



BSO Archives

Rush ticket line at Symphony Hall, probably in the 1930s

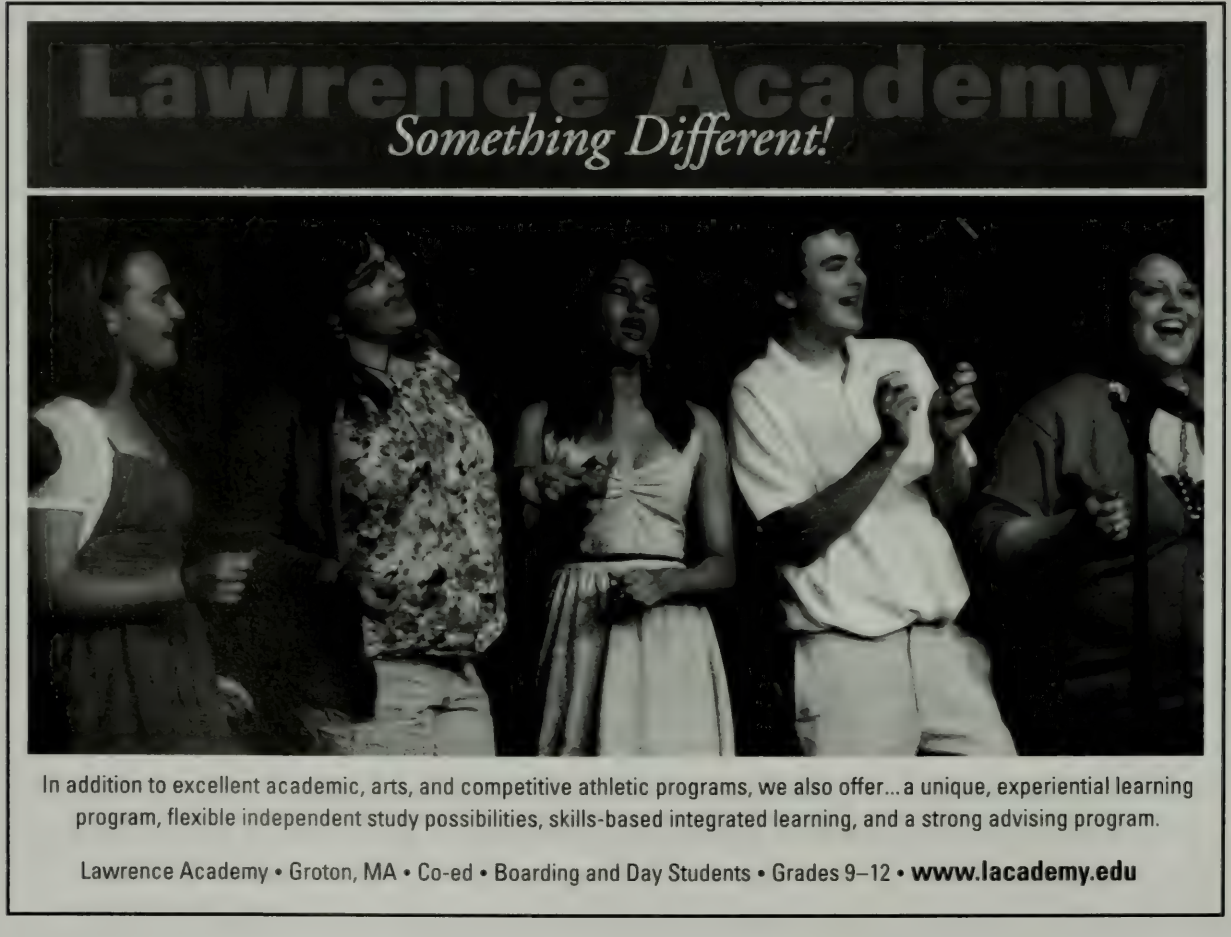
Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a


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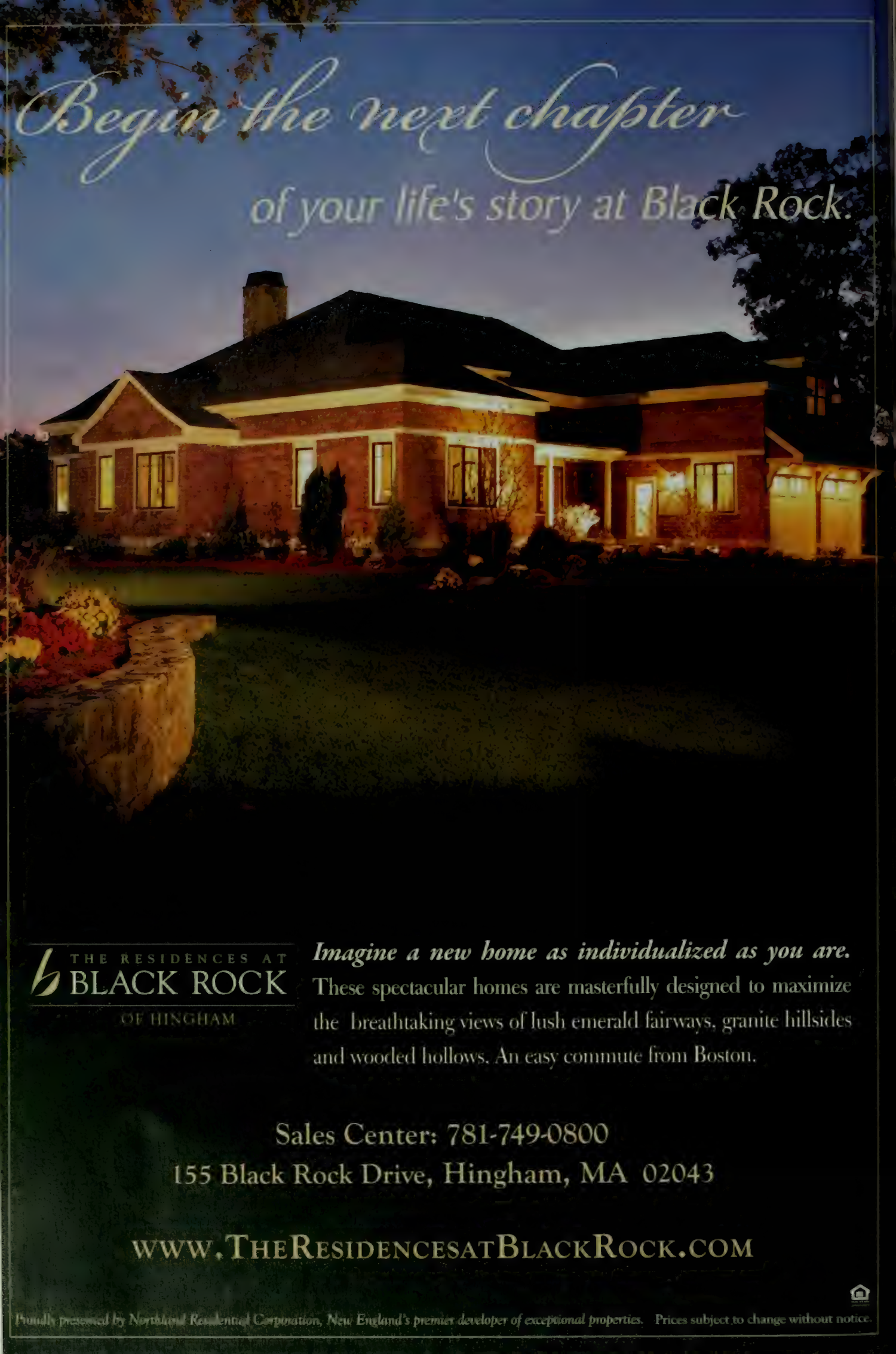
BSO Archives

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Mr. Levine and the BSO have released a number of recordings, all drawn from live performances at Symphony Hall, on the orchestra's own label, BSO Classics. He and the BSO made their first European tour together in late summer 2007, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

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Text and translation begin on page 54.

Please note that there is no intermission in this concert.

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Michael J. Lutch

From the Music Director

I can't tell you how excited I am to be back at Symphony Hall with the BSO, and with you, for the opening weeks of this new season. And for my first two subscription programs this year, I'm also particularly happy that we're playing music by two of the most important symphonists I can think of.

Needless to say, I have a great many favorite composers in general (without even restricting the list to favorite symphonists). But as we continue our Mahler symphony cycle marking the 150th anniversary of his birth and 100th anniversary of his death, and initiate—with John Harbison's symphonies 1, 2, and 3—a Harbison symphony cycle to be concluded next season with the world premiere of his new Sixth Symphony (commissioned by the BSO), the possibilities for thinking about these works seem endless. Here are two great composers, working a century apart, each creating symphonies that are fascinating to hear not only in terms of how each makes the symphony his own (e.g., in terms of content and structure), but also with regard to their particular place in the overall development of the genre.

Mahler himself once said, in conversation with Sibelius, that his symphonies needed to encompass the entire universe. One recognizes this from the programs—often so nature-oriented, as can be heard in the music—Mahler frequently devised for his symphonies; in the way the forces called for (orchestra, soloists, chorus) change over time; in the varying number of movements, and even in the amount of time it takes to play them. (The First Symphony is already about an hour long, and except for the Fourth, the others take 80 minutes or longer.)

Harbison, in his own brief introduction to his symphonies (to be printed in next week's program book), cites both Mahler and Sibelius as crucial figures in the development of the symphony in the twentieth century. He also makes a point of

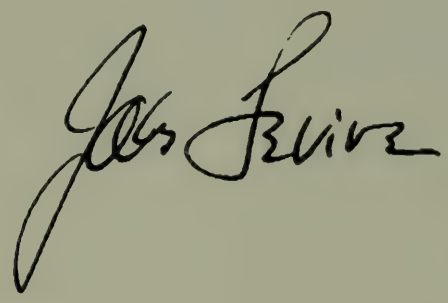
mentioning Schoenberg and Stravinsky as two significant 20th-century composers whose music he had to absorb while finding his own voice. John's music has always reflected so many longstanding affinities of his own, both musical (e.g., Bach, Schütz, and jazz) and literary (e.g., in the choice of subjects for his three operas, *Winter's Tale*, *Full Moon in March*, and *The Great Gatsby*, and in the texts chosen for his numerous other vocal works). And there's of course also his personal connection to the Boston Symphony, which he has been hearing for so many years, and which has commissioned and introduced a variety of his works, among them his First Symphony (a BSO centennial commission premiered and recorded here by Seiji Ozawa in 1984) and his Fifth Symphony (a BSO 125th anniversary commission I premiered here with the orchestra in 2008).

The performances this month of Mahler's *Resurrection* and Fifth symphonies are my first with the BSO. Over the years, I've performed the *Resurrection* many times with numerous orchestras. Its musical character and affirmative message—conveying a sense of celebration and renewal so appropriate to a significant occasion like the start of a new season—have always been particularly meaningful to me. The Fifth Symphony—for orchestra alone, with no soloists or chorus—stands in major contrast to the Second while being no less inventive on every possible level, and no less uplifting in its progression from dark to light. (It also has that famous Adagietto, which has taken on a life of its own!)



Though Mahler's Fifth is long enough to fill an entire program, it seemed right on this occasion to pair it with one of the Harbison symphonies, initiating the Harbison cycle in tandem with our continuing Mahler cycle. John's Symphony No. 3, which I conducted here in 2003, seemed the right way to start (the orchestra has never played John's Second or Fourth symphonies): it's an eminently graspable work—relatively brief (under twenty-five minutes), in five connected movements, and consistently inventive and engaging in its orchestration, textures, moods, and musical connections—and also one that some members of our audience will already have heard. John's First and Second symphonies will follow in late November and early December, when each is programmed with a Robert Schumann symphony being played as part of a Schumann symphony cycle marking the 200th anniversary of *that* composer's birth!

It's amazing to consider that even all these years after the term was first used, we are still immersed in studying, rehearsing, performing, and listening to symphonies—and not only symphonies from earlier times, but a seemingly endless stream of new ones, despite how much the idea of the symphony has changed. From the time of Mozart, Beethoven, Schumann, and their immediate successors, to the longer works of Bruckner and Mahler (whose every piece suited an entirely new conception), the whole symphonic landscape has been utterly transformed. In the twentieth century, this transformation continued to take place in the hands of such composers as, for example, Schoenberg, Stravinsky (with *Le Sacre du printemps*), Prokofiev, and Bartók (whose Music for Strings, Percussion, and Celesta is symphonic in all but name), as well as American composers like Ives, Piston, Sessions, William Schuman, and, for us this season and next, John Harbison, whose five symphonies (soon to be joined by a Sixth) represent not just an individual voice, but five different points of view.





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Gustav Mahler

Symphony No. 2 in C minor

GUSTAV MAHLER was born at Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. Mahler originally wrote the first movement of his Symphony No. 2 in 1888 as a "symphonic poem" entitled "Todtenfeier" ("Funeral Rites"); some sketches for the second movement also date from that year. He long wavered about whether to make "Todtenfeier" the beginning of a symphony, and it was not until the summer of 1893 that he composed the second and third movements. The finale and a revision of the first movement followed in the spring and summer of 1894. Later that year, he inserted as the fourth movement the song "Urlicht" ("Primal Light"), probably composed in 1892 and orchestrated in 1893. The fair copy of the complete score of the symphony is dated December 28, 1894. It was Mahler himself—not Richard Strauss, as was long believed—who conducted the Berlin Philharmonic in the premiere of the first three movements on March 4, 1895. It was also he who led the first performance of the entire work, on December 13 that same year; the orchestra was again the Berlin Philharmonic, the soloists were Josephine von Artner and Hedwig Felden, and the choirs were prepared by Friedrich Gernsheim. Mahler revised the scoring again in 1903 and was still tinkering with the score as late as 1909. Mahler also conducted the first American performance of the work, in a concert of the New York Symphony on December 8, 1908, with the Oratorio Society and soloists Laura L. Combs and Gertrude Stein Bailey.

THE SCORE OF MAHLER'S SYMPHONY NO. 2 calls for four flutes (all doubling piccolos), two oboes (third and fourth doubling English horns), three clarinets (third doubling bass clarinet) and two E-flat clarinets, four bassoons (third and fourth doubling contrabassoon), ten horns, eight trumpets, four trombones, bass tuba, organ, two harps, two sets of timpani, bass drum, cymbals, high and low tam-tams, triangle, two snare drums, glockenspiel, three deep bells of unspecified pitch, birch brush (played against the body of the bass drum), and strings, plus soprano and alto soloists, and large mixed choir. Four each of the horns and trumpets play offstage in the finale, most of these then moving onstage. There is also an offstage group consisting of another kettledrum, triangle, bass drum, and pair of cymbals.

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In August 1886, eight years out of school and with conducting experience at Bad Hall, Laibach (Ljubljana), Iglau (Jihlava), Olmütz (Olomouc), Kassel, and Prague, the twenty-six-year-old Mahler was appointed second conductor at the theater in Leipzig. (His superior was a future Boston Symphony conductor, Arthur Nikisch.) He soon made the acquaintance of a captain in the Saxon army, Baron Carl von Weber, grandson of the composer of *Der Freischütz*, *Euryanthe*, and *Oberon*, music close to Mahler's heart. The encounter had interesting consequences. First, Captain von Weber invited Mahler to examine his grandfather's sketches for an opera called *Die drei Pintos*, begun and abandoned in 1820 near the end of his work on *Freischütz*. He hoped to interest Mahler in extracting a performing version from those sketches, a project considered but then dropped earlier in the century by Giacomo Meyerbeer and Franz Lachner. Then, Mahler and von Weber's wife Marion fell in love, and some of their affair is, as it were, composed into the First Symphony on which Mahler worked with great concentration in February and March 1888.

He did, in any event, take on *Die drei Pintos*, conducting its highly acclaimed premiere on January 20, 1888. Bouquets and wreaths galore were presented to Mahler and the cast. Mahler took home as many of these floral tributes as he could manage, and lying in his room amid their seductive scent, he imagined himself dead on his bier. Marion von Weber pulled him out of his state and removed the flowers, but the experience had been sufficient to sharpen greatly Mahler's vision of a compositional project he had had in mind for some months and on which he began work a few weeks later. This was a large orchestral piece called *Todtenfeier* or *Funeral Rites*. Mahler's biographer Henry-Louis de La Grange points out that *Todtenfeier* was the title of the recently published German translation by Mahler's friend Siegfried Lipiner of *Dziady*, the visionary and epic masterpiece of Poland's greatest poet, Adam Mickiewicz. De La Grange suggests as well that certain aspects of *Dziady* and of Mickiewicz's life were apposite to Mahler's own situation, particularly with respect to Marion von Weber, and that the music might be construed as a requiem for their relationship.

We know, at any rate, that the following things happened: Mahler began the composition of *Todtenfeier* in February 1888, but preferred to use the enforced and welcome holiday brought about by the closing of theaters in mourning for Emperor Wilhelm I to work on the Symphony No. I. In May he resigned his Leipzig post, in part because of the increasingly tense situation with the Webers, and became music director of the opera in Budapest. He returned to his *Todtenfeier* score in the late spring and summer, finishing the composition in August and completing the orchestral score in Prague on September 10. Five years later—Mahler had meanwhile become principal conductor in Hamburg—he realized that *Todtenfeier* was not an independent piece, but rather the first movement of a new symphony. In 1893-94 the rest fell into place as quickly as his conducting obligations permitted.

The Second Symphony is often called the *Resurrection*, but Mahler himself gave it no title. On various occasions, though, and beginning in December 1895, Mahler offered programs

Program note continues on page 45.

Until years of searching led him to his perfect cello, BSO Cellist Owen Young would not rest.



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The conductor Hans von Bülow (1830-1894), whose death profoundly influenced the completion of Mahler's Second Symphony

to explain the work. As always, he blew hot and cold on this question. Writing to his wife, he referred to the program he had provided at the request of King Albert of Saxony in connection with a December 1901 Dresden performance as "a crutch for a cripple." He goes on: "It gives only a superficial indication, all that any program can do for a musical work, let alone this one, which is so much all of a piece that it can no more be explained than the world itself. I'm quite sure that if God were asked to draw up a program of the world he created he could never do it. At best it would say as little about the nature of God and life as my analysis says about my C minor Symphony."

Not only was Mahler skeptical about the programs he could not resist devising—all after the event—but he changed his mind repeatedly as to just what the program was. (De La Grange recounts three different versions, one written in January 1896 for Mahler's friend Natalie Bauer-Lechner and the conductor Bruno Walter, another two months later for the critic Max Marschalk, and the Munich-Dresden version of 1900-1901.) Across their differences, the programs share certain features. The first movement celebrates a dead hero. It retains, in other words, its original *Todtenfeier* aspect, and since the First and Second symphonies were, in a sense, of simultaneous genesis, it is worth citing Mahler's comments that it is the hero of the First Symphony who is borne to his grave in the funeral music of the Second (to Marschalk, March 26, 1896) and that "the real, the climactic dénouement [of the First] comes only in the Second" (transmitted to Ludwig Karpath, critic of the *Neues Wiener Tagblatt*, by Bauer-Lechner in November 1900). The second and third movements represent retrospect, the former being innocent and nostalgic, the latter including a certain element of the grotesque. The fourth and fifth movements are the resolution and they deal with the Last Judgment, redemption, and resurrection.

All this has bearing on Mahler's perception of the structure of his Second Symphony, a matter on which he made various comments that are not so much contradictory as they are complementary. Referring to the frustrating—because partial—premiere in Berlin in

March 1895, he said that the first three movements were in effect "only the exposition" of the symphony. He wrote elsewhere that the appearance of the *Urlicht* song sheds light on what comes before. Writing to the critic Arthur Seidl in 1897, he refers to the three middle movements as having the function only of an "interludium." There is, as well, the question of breaks between movements. The score is quite explicit here, specifying a pause "of at least five minutes" after the first movement and emphatically demanding in German and Italian that the last three movements follow one another without any interruption. Yet in March 1903, Mahler wrote to Julius Buths, who was getting ready to conduct the work at Düsseldorf, a letter worth quoting at some length:

> According [to your suggestion] then, the principal break in the concert would come between the fourth and fifth movements. I am amazed at the sensitivity with which you (contrary to my own indications) have recognized the natural caesura in the work. I have long been of this opinion, and furthermore, each performance I have conducted has strengthened this view.



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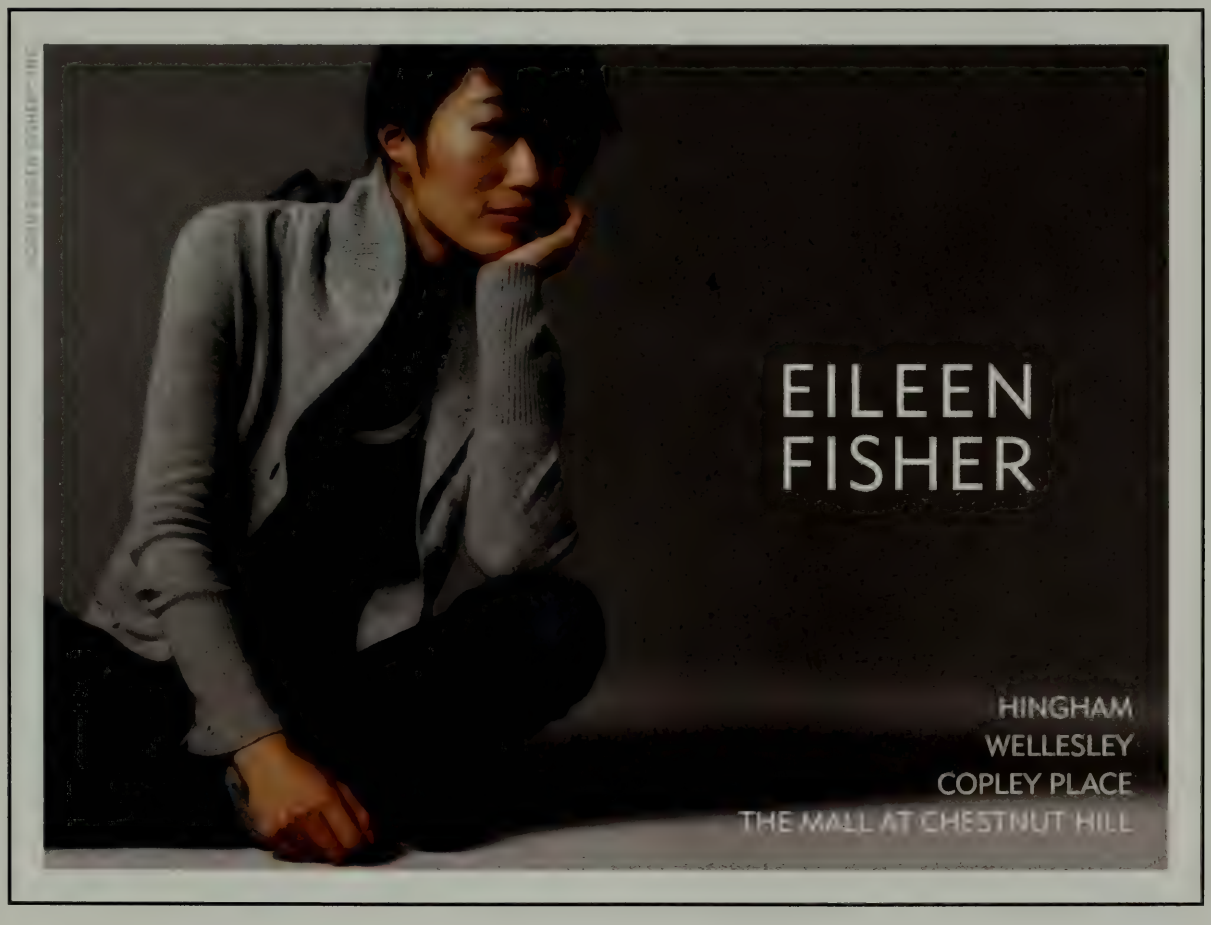
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Nonetheless, there ought also to be an ample pause for gathering one's thoughts after the first movement because the second movement has the effect after the first, not of contrast, but as a mere irrelevance. This is my fault and not to be blamed on insufficient comprehension on the part of listeners. Perhaps you have already sensed this in rehearsing the two movements one after the other. The Andante is composed as a kind of intermezzo (like some lingering resonance of long past days from the life of him whom we bore to his grave in the first movement—something from the days when the sun still smiled upon him).

While the first, third, fourth, and fifth movements belong together thematically and in mood, the second piece stands by itself, in a certain sense interrupting the grim and severe march of events. Perhaps this is a weakness in planning, the intention behind which is, however, surely clarified for you by the foregoing suggestion.

It is altogether logical to interpret the beginning of the fifth movement as a connecting link to the first, and the big break before the former helps to make this clear to the listener.

This is illuminating and written with great conviction; yet one should probably assume that Mahler's final thoughts on the question are to be found in his 1909 revisions, published 1910, where he sticks with his original directions for an *attacca* between the third and fourth, and the fourth and fifth movements.



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The program page from the first Boston Symphony performance of Mahler's Symphony No. 2, a non-subscription concert on January 22, 1918, played "for the Benefit of Edith Wharton's War Charities" (as stated elsewhere in that program)



The Church of St. Michael in Hamburg, where the memorial service for Hans von Bülow that inspired Mahler's use of the "Resurrection" hymn was held

The first and last movements are the symphony's biggest, though the finale is much the longer of the two. In other ways, they are as different as possible, partly no doubt because of the six years that separate them, still more crucially because of their different structural and expressive functions. The *Todtenfeier* is firmly anchored to the classical sonata tradition (late Romantic branch). Its character is that of a march, and Mahler's choice of key—C minor—surely alludes to *the* classic exemplar for such a piece, the *marcia funèbre* in Beethoven's *Eroica*. The lyric, contrasting theme, beautifully scored for horns, is an homage to Beethoven's Violin Concerto.

Disjunctions of tempo are very much a feature of Mahler's style. At the very beginning, against scrubbing violins and violas, low strings hurl turns, scales, and broken chords. Their instruction is to play not merely *fff* but "ferociously." Here, for example, Mahler prescribes two distinct speeds for the string figures and the rests that separate them, the former "in violent onslaught" at about ♩=144, the latter in the movement's main tempo of about ♩= 84-92. Later, the climax of the development is fixed not only by maximal dissonance, but, still more strikingly, by a series of three caesuras, each followed by an "out of tempo" forward rush.

The thematic material of the second movement, both the gentle dance with which it begins and the cello tune that soon joins in, goes back to Leipzig and the time of the *Todtenfeier.* Like the minuet from the Third Symphony, this movement was occasionally played by itself, and Mahler used to refer to these bucolic genre pieces as the raisins in his cakes. Three musicians who resisted its charms were Claude Debussy, Paul Dukas, and Gabriel Pierné, who all walked out during its performance in Paris in 1910: reactionary and too much like Schubert, they said.

The third movement is a symphonic expansion of a song about Saint Anthony of Padua's sermon to the fishes, the text comes from the collection of German folk verse,

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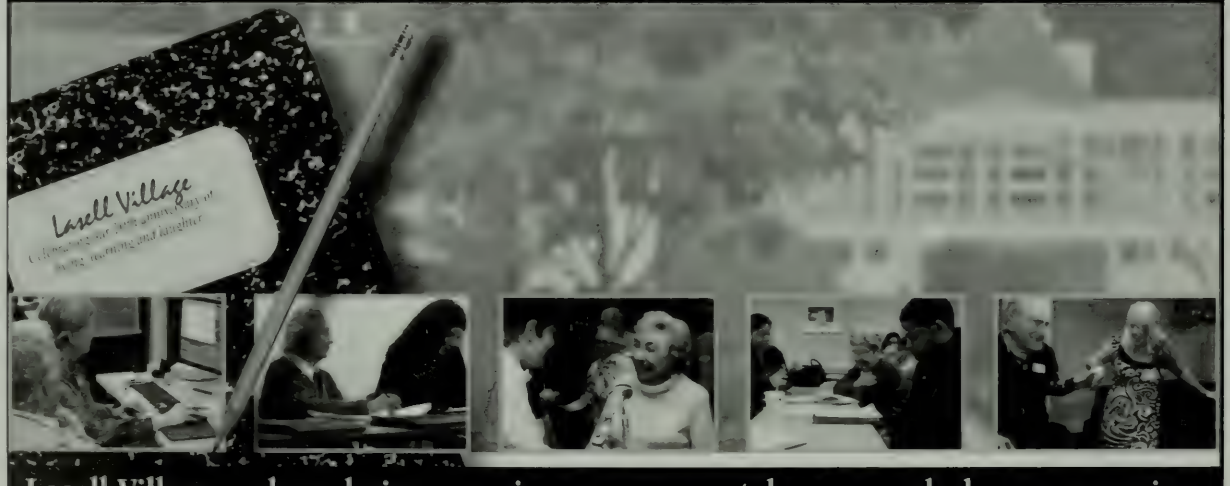
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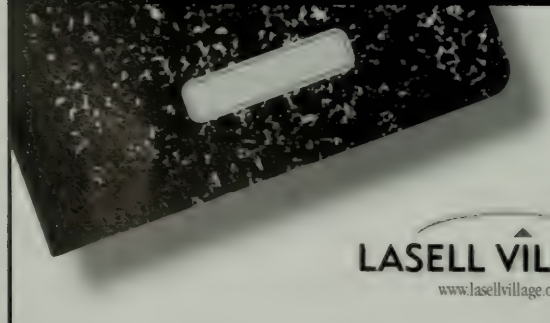
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Des Knaben Wunderhorn (*The Boy's Magic Horn*). Mahler worked on the two pieces simultaneously and finished the scoring of the song one day after that of the scherzo.

The sardonic *Fischpredigt* scherzo skids into silence, and its final shudder is succeeded by a new sound, the sound of a human voice. In summoning that resource, as he would in his next two symphonies as well, Mahler consciously and explicitly evokes Beethoven's Ninth Symphony. *Urlicht*, whose text also comes from *Des Knaben Wunderhorn*, is one of Mahler's loveliest songs and full of Mahlerian paradox, too, in that its hymnlike simplicity and naturalness are achieved by a metrical flexibility so vigilant of prosody and so complex that the opening section of thirty-five bars has twenty-one changes of meter. The chamber-musical scoring is also characteristically detailed and inventive.

The peace that the song spreads over the symphony like balm is shattered by an outburst whose ferocity again refers to the corresponding place in Beethoven's Ninth. Like Beethoven, Mahler draws on music from earlier in the symphony; not, however, in order to reject it, but to build upon it. He arrays before us a great and pictorial pageant. Horns sound in the distance (Mahler referred to this as "the crier in the wilderness"). A march with a suggestion of the Gregorian *Dies irae* is heard, and so is other music saturated in angst, more trumpet signals, marches, and a chorale. Then Mahler's *"große Appell,"* the Great Summons, the Last Trump: horns and trumpets loud but at a great distance, while in the foreground a solitary bird flutters across the scene of destruction. Silence. From that silence there emerges again the sound of human voices in a Hymn of Resurrection. A few instruments enter to support the singers and, magically, at the word *"rief"*—"called"—a single soprano begins to float free.

Although thoroughly aware of the perils of inviting comparison with Beethoven, Mahler knew early that he wanted a vocal finale. The problem of finding the right text baffled him for a long time. Once again the altogether remarkable figure of Hans von Bülow enters the scene—Hans von Bülow, the pianist who gave the first performance of Tchaikovsky's most famous piano concerto (in Boston), who conducted the premieres of *Tristan* and *Meistersinger* (and whose young wife left him for Wagner), and who was one of the most influential supporters of Brahms. When Mahler went to the Hamburg Opera in 1891, the other important conductor in town was Bülow, who was in charge of the symphony concerts. Bülow was not often a generous colleague, but Mahler impressed him, nor was his support diminished by his failure to like or understand the *Todtenfeier* when Mahler played it for him on the piano: it made *Tristan* sound like a Haydn symphony, he said.

As Bülow's health declined, Mahler began to substitute for him, and he was much affected by Bülow's death early in 1894. At the memorial service in Hamburg, the choir sang a setting of the Resurrection Hymn by the 18th-century Saxon poet Friedrich Gottlieb Klopstock. "It struck me like lightning, this thing," Mahler wrote to Arthur Seidl, "and everything was revealed to my soul clear and plain." He took the first two stanzas of Klopstock's hymn and added to them verses of his own that deal still more explicitly with the issue of redemption and resurrection.



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The lines about the vanquishing of pain and death are given to the two soloists in passionate duet. The verses beginning "*Mit Flügeln, die ich mir errungen*" ("With wings I won for myself") form the upbeat to the triumphant reappearance of the chorale: "*Sterben werd' ich, um zu leben!*" ("I shall die so as to live!"), and the symphony comes to its close in a din of fanfares and pealing bells.

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST AMERICAN PERFORMANCE OF MAHLER'S SYMPHONY NO. 2 *was in a concert of the New York Symphony with Mahler conducting on December 8, 1908, with soloists Laura L. Combs and Gertrude Stein Bailey and the Oratorio Society, as stated at the start of this program note.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of the Mahler Second took place in non-subscription concerts on January 22 and February 3, 1918; Karl Muck conducted, with soloists May Peterson and Merle Alcock, and a "chorus of three hundred and fifty" prepared by Stephen Townsend (see page 48). Leonard Bernstein led BSO performances on five occasions between 1948 (the BSO's first subscription performances of the piece, in February 1948) and 1970; the sopranos were Ellabelle Davis, Adelle Addison, Theresa Green, and Lorna Haywood, the mezzo-sopranos Suzanne Sten, Nan Merriman, Jennie Tourel, and Christa Ludwig, and the choruses the Harvard Glee Club and Radcliffe Choral Society (in Boston), the Festival Chorus prepared by Hugh Ross (at Tanglewood), and, in 1970, the combined Harvard Glee Club, Radcliffe Choral Society, and Tanglewood Festival Chorus. BSO performances between 1960 and 1979 were conducted by Richard Burgin with Nancy Carr, Eunice Alberts, and the Chorus Pro Musica; William Steinberg with Benita Valente, Beverly Wolff, the Harvard-Radcliffe Collegium Musicum (in Boston), and the Westminster Symphony Choir (in New York); Seiji Ozawa with Susan Davenny Wyner, Maureen Forrester, the New England Conservatory Chorus (in Boston), and the Tanglewood Festival Chorus (at Tanglewood); and Claudio Abbado with Barbara Hendricks, Jessye Norman, and the New England Conservatory Chorus. Between August 1984 and May 2000, all of the BSO's performances of the Mahler Second were led by Seiji Ozawa, except for a 1989 tour performance in Hong Kong led by Stuart Challender when Ozawa was ill. The sopranos for these performances included Edith Wiens, Jessye Norman (singing the alto part), Henriette Schellenberg, Hildegard Behrens, Barbara Bonney, Heidi Grant Murphy, Paula Delligatti, and Nancy Argenta; the mezzo-sopranos included Maureen Forrester, Naoko Ihara, Florence Quivar, and Michelle DeYoung; the choruses were the Tanglewood Festival Chorus, John Oliver, conductor, and, in tour performances, the Philharmonia Chorus, the Wiener Singverein, the Shinyu-Kai Choir, the Chicago Symphony Chorus, the Choeur de Radio France, and the West German Radio Chorus. It was Ozawa who led the BSO's most recent subscription performances, in October 1999 and April 2000 (preceding tour performances in Paris and Cologne). Since then, the BSO has performed the work only at Tanglewood, with conductors Rafael Frühbeck de Burgos (July 2002, with Elizabeth Futral and Sara Mingardo), Seiji Ozawa (August 2006, with Heidi Grant Murphy and Nathalie Stutzmann), Bernard Haitink (July 2008, with Heidi Grant Murphy and Christianne Stotijn), and, most recently, Michael Tilson Thomas (on July 9, 2010, with Layla Claire and Stephanie Blythe). All of these performances featured the Tanglewood Festival Chorus.*

URLICHT

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

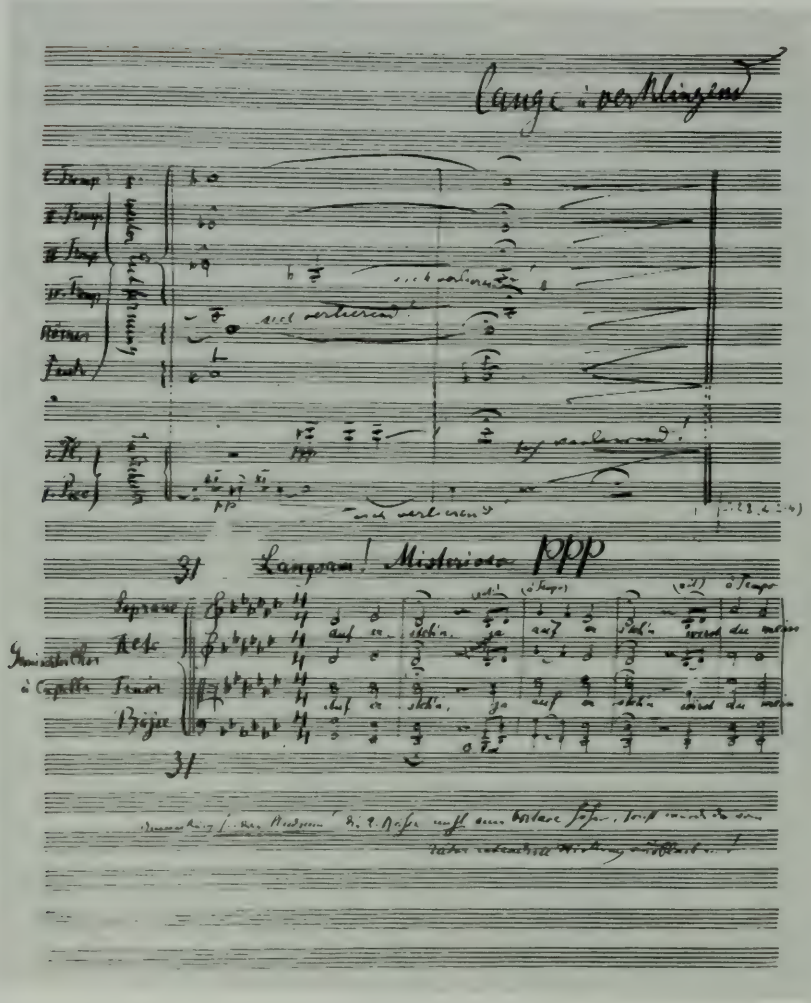
from "Des Knaben Wunderhorn"
("The Boy's Magic Horn")

PRIMAL LIGHT

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad way,
And an angel came and wanted to turn me away.
But no, I would not let myself be turned away!
I am from God and would return to God!
Dear God will give me a light,

Will light me to eternal, blissful life!



The unaccompanied choral entrance in the last movement, from Mahler's manuscript

AUFERSTEHUNG

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

Friedrich Gottlieb Klopstock

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!

O glaube:
Du wards nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug' gedrungen!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

Gustav Mahler

RESURRECTION

Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will He who called you grant you!

To bloom again you were sown!
The Lord of the Harvest goes
And gathers sheaves,
Us, who died!

O believe, my heart, but believe:
Nothing will be lost to you!
Yours is what you longed for,

Yours what you loved,
What you fought for!

O believe:
You were not born in vain!
You have not lived in vain, nor suffered!

What has come into being must perish,
What has perished must rise again!
Cease from trembling!
Prepare to live!

O Pain, piercer of all things,
From you I have been wrested!
O Death, conqueror of all things,
Now you are conquered!
With wings I won for myself,
In love's ardent struggle,
I shall fly upwards
To that light to which no eye has penetrated!
I shall die so as to live!

Rise again, yes, you will rise again,
My heart, in the twinkling of an eye!
What you have conquered
Will bear you to God!

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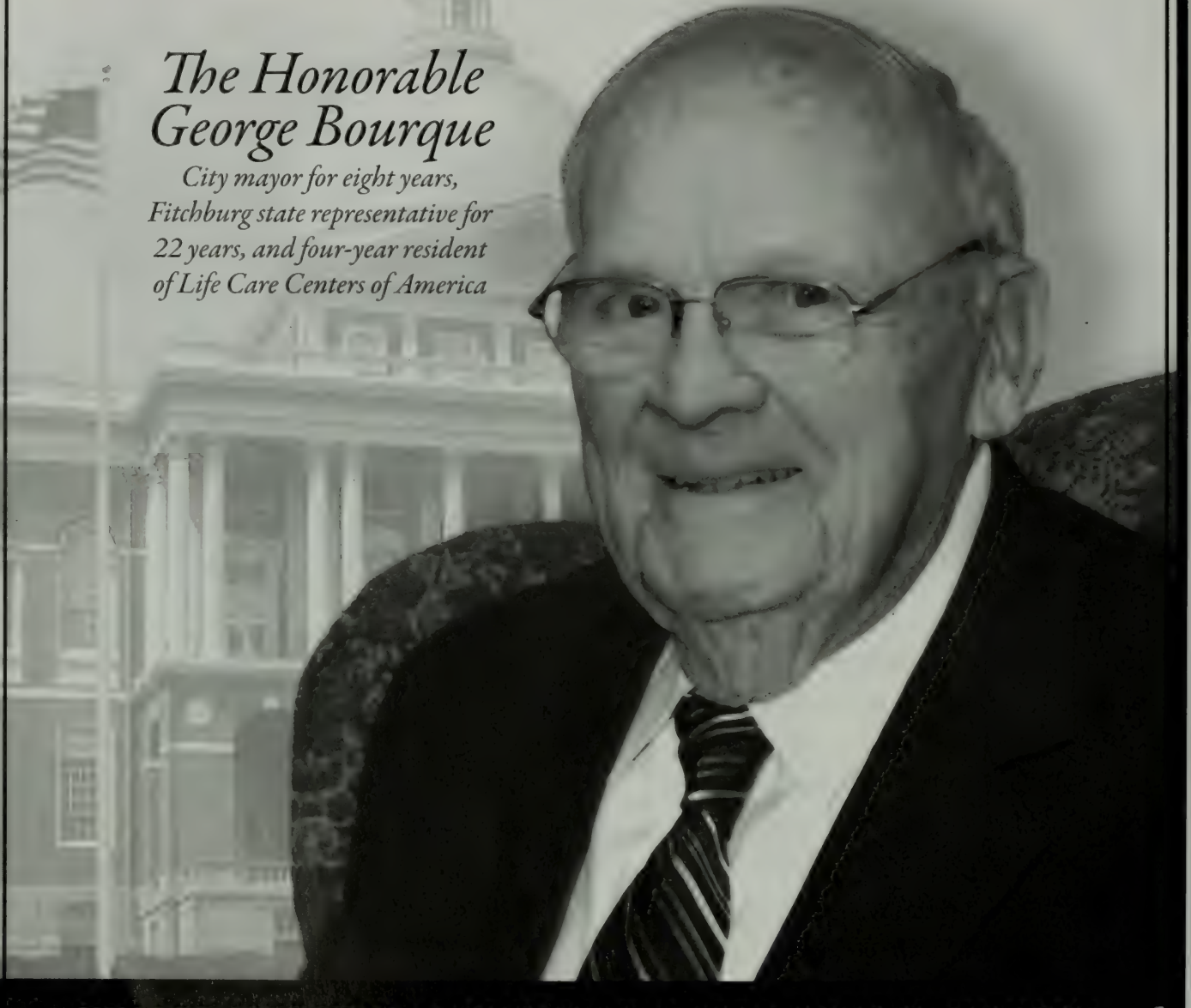
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To Read and Hear More...



Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). Other good starting points include Peter Franklin's *The life of Mahler* in the series "Musical lives" (Cambridge University paperback); Paul Banks's Mahler article from the 1980 New Grove Dictionary of Music and Musicians, reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback); Michael Kennedy's *Mahler* in the "Master Musicians" series (Oxford paperback), and Kurt Blaukopf's *Mahler* (Limelight paperback). The Mahler article in the revised Grove (2001) is by Peter Franklin. Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). The Kaplan Foundation's latest publication, published September 2010, is *Mahler's Concerts* by Knud Martner, which offers the first detailed history of Mahler on the podium, including music performed, soloists, concert halls, etc., for each of more than 300 concerts (co-published with Overlook Press). Jonathan Carr's *Mahler* offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). *Mahler Discography*, edited by Péter Fülöp, will still be valuable to anyone interested in Mahler recordings, despite its 1995 publication date (The Kaplan Foundation). Michael Steinberg's program notes on Mahler symphonies 1 through 10 are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Though now more than thirty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking from second-hand shops (Oxford University Press). Additional information on Mahler can be found as part of the BSO's "Classical Companion" feature at bso.org.

Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes three English-language volumes—*Vienna: The Years of Challenge, 1897-1904*; *Vienna: Triumph and Disillusion, 1904-1907*; and (the most recent volume, covering his final years) *Gustav Mahler: A New Life Cut Short, 1907-1911* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Additions to the Mahler bibliography in recent years include *The Cambridge Companion to Mahler*, edited by Jeffrey Barham (Cambridge Univer-



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sity paperback); *Gustav Mahler: Letters to his Wife*, edited by Antony Beaumont, Henry-Louis de La Grange, and Gunther Weiss (Cornell University Press; Beaumont previously compiled *Alma Mahler-Werfel: Diaries 1898-1902*, from the same publisher); and Stuart Feder's *Gustav Mahler: A Life in Crisis*, a psychoanalytic view of the composer's life (Yale University Press). *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of his major pieces, including a chapter by Edward R. Reilly on the Symphony No. 2 (Oxford). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux).

The Boston Symphony Orchestra and Seiji Ozawa recorded Mahler's Symphony No. 2 in 1986 with Kiri Te Kanawa, Marilyn Horne, and the Tanglewood Festival Chorus, John Oliver, conductor, as part of their complete Mahler symphony cycle for Philips. Ozawa also recorded it more recently with the Saito Kinen Orchestra (Sony). Bernard Haitink has recorded the Mahler Second with the Chicago Symphony Orchestra (a November 2008 live performance on CSO Resound), the Berlin Philharmonic (Philips), and the Concertgebouw Orchestra of Amsterdam (also Philips). Other noteworthy recordings include Leonard Bernstein's with the New York Philharmonic (Sony; there are also later Bernstein recordings with the New York Philharmonic, Vienna Philharmonic, and Concertgebouw Orchestra), Claudio Abbado's with the Vienna Philharmonic (Deutsche Grammophon) or more recently with the Lucerne Festival Orchestra (also DG), Pierre Boulez's with the Vienna Philharmonic (Deutsche Grammophon), Georg Solti's with the London Symphony Orchestra (Decca), Klaus Tennstedt's with the London Philharmonic (notably a live 1989 performance on that orchestra's own LPO label), and Michael Tilson Thomas's with the San Francisco Symphony Orchestra (a live 2004 performance on *that* orchestra's own label; listeners may want to know that the mezzo-soprano on this recording is Lorraine Hunt Lieberson).

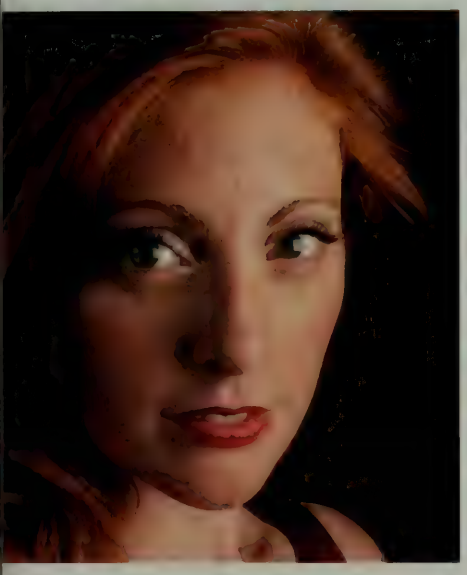
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Guest Artists



Layla Claire

Soprano Layla Claire has been acclaimed in concert and opera, particularly for her portrayals of Mozart's heroines. This past summer at Tanglewood she made her Boston Symphony Orchestra debut in Mahler's Symphony No. 2 conducted by Michael Tilson Thomas. The current season brings her BSO subscription series debut this week in the same work, and her Metropolitan Opera debut as Tebaldo in *Don Carlo* under the baton of Yannick Nézet-Séguin. As a member of the Metropolitan Opera's Lindemann Young Artist Development Program, she will cover Euridice in *Orfeo ed Euridice*, and in the spring of 2011 join the Metropolitan Opera's tour of Japan. Recent performances include opera galas with the San Francisco Symphony and l'Opéra de Montréal, recitals with the Philadelphia Chamber Society and the Lindemann Program, Beethoven's Ninth Symphony with the Russian National Orchestra under the baton of Itzhak Perlman, *Messiah* with the Atlanta Symphony, Clothilde in Bellini's *Norma* with the Montreal Symphony conducted by Kent Nagano, and Mahler's Fourth Symphony with the Virginia Symphony Orchestra. As a Tanglewood Music Center Vocal Fellow, with James Levine conducting, she was Fiordiligi in the 2007 TMC production of *Così fan tutte* and Donna Anna in the 2009 TMC production of *Don Giovanni*. While at the Curtis Institute of Music she was Donna Elvira in *Don Giovanni* and the Countess in *Le nozze di Figaro*. At Curtis she also sang Erisbe in Cavalli's *L'Ormindo* and Margarita Xirgu in Osvaldo Golijov's *Ainadamar*. Layla Claire has won numerous awards, including the first-ever Hildegard Behrens Foundation Award (2010), the Mozart Prize at the Wilhelm Stenhammar International Music Competition (2008), and first prize in the Eckhardt-Gramatté National Music Competition (2005). She is a CBC Radio-

Canada Jeunes Artistes recital winner, a recipient of J. Desmarais Foundation scholarships, and recipient of a Canada Council Grant. She has also taken prizes at the Queen Elisabeth International Competition, Palm Beach Opera Competition, George London Foundation, and the Marian Anderson Prize for Emerging Classical Artists.



Karen Cargill

Scottish mezzo-soprano Karen Cargill makes her Boston Symphony Orchestra debut in these season-opening subscription performances of Mahler's Symphony No. 2, having made her Tanglewood debut this past summer in the Tanglewood Music Center Orchestra's performance of Mahler's Symphony No. 3 led by Michael Tilson Thomas. Ms. Cargill studied at the Royal Scottish Academy of Music and Drama, Glasgow, the University of Toronto, and the National Opera Studio in London; she was the joint winner of the 2002 Kathleen Ferrier Award. Other recent and future concert highlights include Mahler's *Resurrection* Symphony at the 2011 Edinburgh Festival with the BBC Scottish Symphony Orchestra and Donald Runnicles; Mahler's Symphony No. 3 with Yannick Nézet-Séquin and the Rotterdam Philharmonic and with Myung-Whun Chung and the Seoul Philharmonic Orchestra; Mahler's Symphony No. 8 with the Berlin Philharmonic Orchestra and Sir Simon Rattle; Tippett's *A Child of Our Time* with Robin Ticciati in Rotterdam and Vienna; Mahler's *Rückert-Lieder* with both the Residentie and BBC Scottish symphony orchestras; Beethoven's *Missa Solemnis* with the Atlanta Symphony Orchestra and Donald Runnicles and with the Orquestra Nacional de España and Christian Zacharias; and Berlioz's *Les Nuits d'étés* with the Swedish Radio Symphony Orchestra and Nikolai Znaider. Future opera plans include her United States opera debut at the Metropolitan Opera singing Waltraute in *Götterdämmerung* and Anna in *Les Troyens*; her Royal Opera, Covent Garden, debut as the First Norn in their *Ring* cycle with Anthony Pappano; and Mère Marie in Poulenc's *Les Dialogues des Carmélites* for the Opera Company of Ljubljana under Emmanuel Villaume. Ms. Cargill has also appeared with Scottish Opera as Rosina in Rossini's *The Barber of Seville*, returning in the 2009-10 season as Isabella in Rossini's *L'italiana in Algeri*; with English National Opera as Suzuki in *Madama Butterfly*, and with Deutsche Oper Berlin

singing Waltraute. Regular UK appearances include concerts with the BBC Symphony and Philharmonic orchestras, the Hallé Orchestra, Royal Liverpool Philharmonic, London Philharmonic, and London Symphony Orchestra. In the 2009-10 season she was Artist in Association of the Scottish Chamber Orchestra, where she sang Berlioz's *La Mort de Cléopâtre* and *L'Enfance du Christ* and Wagner's *Wesendonck* Lieder. Regular visits to the BBC Proms have included Mahler's Symphony No. 3 with the BBC Scottish Symphony and Runnicles, Mendelssohn's *Elijah* with Kurt Masur, and Constant Lambert's *The Rio Grande* at Last Night of the Proms, as well as Waltraute in *Götterdämmerung* and Mahler's *Das Lied von der Erde*, both with Runnicles. Past highlights have included Beethoven's Symphony No. 9 in New York with Bernard Haitink, Berlioz's *L'Enfance du Christ* and Verdi's Requiem with the London Symphony Orchestra and Sir Colin Davis in London, both recorded for LSO Live; Waltraute in *Götterdämmerung* with the Berlin Philharmonic and Sir Simon Rattle, Berlioz's *Les Nuits d'été* with the LPO, Brahms's *Alto Rhapsody* with the Hallé Orchestra and Marc Albrecht, and Mahler's *Resurrection* Symphony with the LSO and Michael Tilson Thomas. Karen Cargill has appeared at the Wigmore Hall both in solo recitals with Simon Lepper and in a concert with the Nash Ensemble; she will return there in 2011 in a duo-recital with Sally Matthews. Other recent recital appearances have included a performance of Brahms's Opus 91 songs with Maxim Rysanov and Katya Apekisheva as part of the BBC Lunchtime Concert Series at LSO, St. Luke's, London.

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Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus gave its first performance in April 1970 and continues to celebrate its 40th anniversary this season. In 2010-11 at Symphony Hall, the ensemble joins the Boston Symphony Orchestra for performances of Mahler's Symphony No. 2 and Stravinsky's *Oedipus Rex* led by James Levine; music from Falla's *Atlàntida* led by Rafael Frühbeck de Burgos; Bach's *St. John* Passion led by Masaaki Suzuki, and, to close the BSO's subscription season, Berlioz's *Roméo et Juliette* led by Charles Dutoit. This past summer, the chorus and

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founding conductor John Oliver celebrated the anniversary by joining the BSO in works by Mahler, Stravinsky, Mozart, Poulenc, Holst, and Beethoven. With John Oliver conducting, it began its summer season with an all-French Prelude Concert in Ozawa Hall and opened the BSO's final Tanglewood concert with Bach's *Jesu, meine Freude*. Also this past summer it joined the Tanglewood Music Center Orchestra in Mahler's Symphony No. 3, and Keith Lockhart and the Boston Pops Orchestra in the Tanglewood premiere of Peter Boyer's and Lynn Ahrens's *The Dream Lives On: A Portrait of the Kennedy Brothers*, commissioned for the 125th anniversary of the Boston Pops.

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers but soon expanded to a complement of 120 singers and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. The chorus made its Carnegie Hall debut on October 10, 1973, in Berlioz's *La Damnation de Faust* with Seiji Ozawa and the orchestra. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops, and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances.

The Tanglewood Festival Chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan in music of Berlioz, including the Asian premiere of the composer's *Messe solennelle*. In 2001 the chorus joined Bernard Haitink and the BSO during their tour of European music festivals for music of Stravinsky and Ravel, also performing an *a cappella* program of its own in the Dom Cathedral in Lübeck, Germany. Most recently, following its 2007 Tanglewood season, the chorus joined James Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also giving its own *a cappella* concerts in Essen and Trier. The chorus's first recording with the BSO, Berlioz's *La Damnation de Faust* with Seiji Ozawa, recorded in October 1973, received a Grammy nomination for Best Choral Performance of 1975. In 1979 the ensemble received a Grammy nomination for its album of *a cappella* 20th-century American choral music recorded at the express invitation of Deutsche Grammophon, and its recording of Schoenberg's *Gurrelieder* with Ozawa and the BSO was named Best Choral Recording by *Gramophone* magazine. The Tanglewood Festival Chorus has since made dozens of recordings with the BSO and Boston Pops, on Deutsche Grammophon, New World, Philips, Nonesuch, Telarc, Sony Classical, CBS Masterworks, RCA Victor Red Seal, and BSO Classics, with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. The latest additions to the chorus's discography on BSO Classics, all drawn from live performances, include a disc of *a cappella* music by Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin released to mark the ensemble's 40th anniversary, and, with James Levine and the

BSO, Ravel's complete *Daphnis and Chloé* (which won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th Anniversary Commission composed specifically for the BSO and Tanglewood Festival Chorus.

Besides their work with the Boston Symphony Orchestra, members of the Tanglewood Festival Chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia; participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan, and sang Verdi's Requiem with Charles Dutoit to help close a month-long International Choral Festival that took place in and around Toronto, Canada. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed

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Symphony No. 3, "Eroica"

Friday
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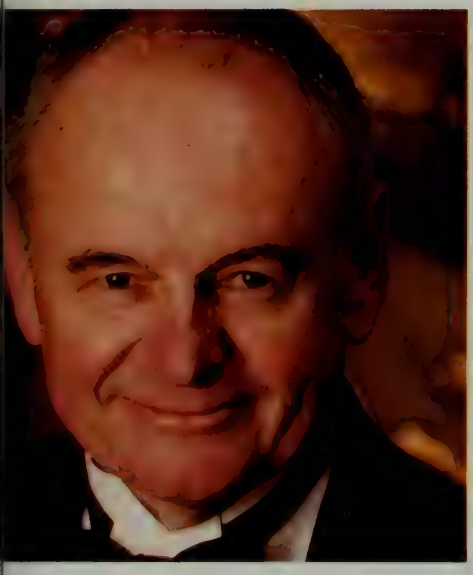
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its Jordan Hall debut program at the New England Conservatory of Music in May 2004. The ensemble had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on the soundtracks to Clint Eastwood's *Mystic River*, John Sayles's *Silver City*, and Steven Spielberg's *Saving Private Ryan*.

TFC members regularly commute from the greater Boston area, western Massachusetts, Connecticut, Rhode Island, New Hampshire, Vermont, and Maine, and TFC alumni frequently return each summer from as far away as Florida and California to sing with the chorus at Tanglewood. Throughout its forty-year history, the Tanglewood Festival Chorus has established itself as a favorite of conductors, soloists, critics, and audiences alike.



John Oliver

John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. He has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distinguished musical institutions throughout the world. Mr. Oliver's affiliation with the Boston Symphony began in 1964 when, at twenty-four, he prepared the Sacred Heart Boychoir of Roslindale for the BSO's performances and recording of excerpts from Berg's *Wozzeck* led by Erich Leinsdorf. In 1966 he prepared the choir for the BSO's performances and recording of Mahler's Symphony No. 3, also with Leinsdorf, soon after which Leinsdorf asked him to assist with the choral and vocal music program at the Tanglewood Music Center. In 1970, Mr. Oliver was named Director of Vocal and Choral Activities at the Tanglewood Music Center and founded the Tanglewood Festival Chorus. He has since prepared the chorus in more than 200 works for chorus and

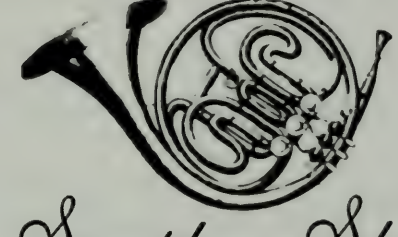
orchestra, as well as dozens more *a cappella* pieces, and for more than forty commercial releases with James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returned to the BSO podium to open the BSO's final Tanglewood concert of this past summer with a TFC performance of Bach's motet, *Jesu, meine Freude*.

In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire encompassing masterpieces by Bach, Beethoven, Mozart, and Stravinsky, as well as seldom heard works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. With the Chorale he recorded two albums for Koch International: the first of works by Martin Amlin, Elliott Carter, William Thomas McKinley, and Bright Sheng, the second of works by Amlin, Carter, and Vincent Persichetti. He and the Chorale also recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records, and Donald Martino's *Seven Pious Pieces* for New World Records. Mr. Oliver's appearances as a guest conductor have included Mozart's Requiem with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. In May 1999 he prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan; in 2001-02 he conducted the Carnegie Hall Choral Workshop in preparation for Previn's Carnegie performance of Brahms's *Ein deutsches Requiem*. Also an expert chef and master gardener, John Oliver lives in western Massachusetts.

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Tanglewood Festival Chorus
John Oliver, Conductor

(Mahler Symphony No. 2, October 7-12, 2010)

The Tanglewood Festival Chorus is celebrating its 40th anniversary this season. In the following list, § denotes membership of 40 years * denotes membership of 35-39 years, and # denotes membership of 25-34 years.

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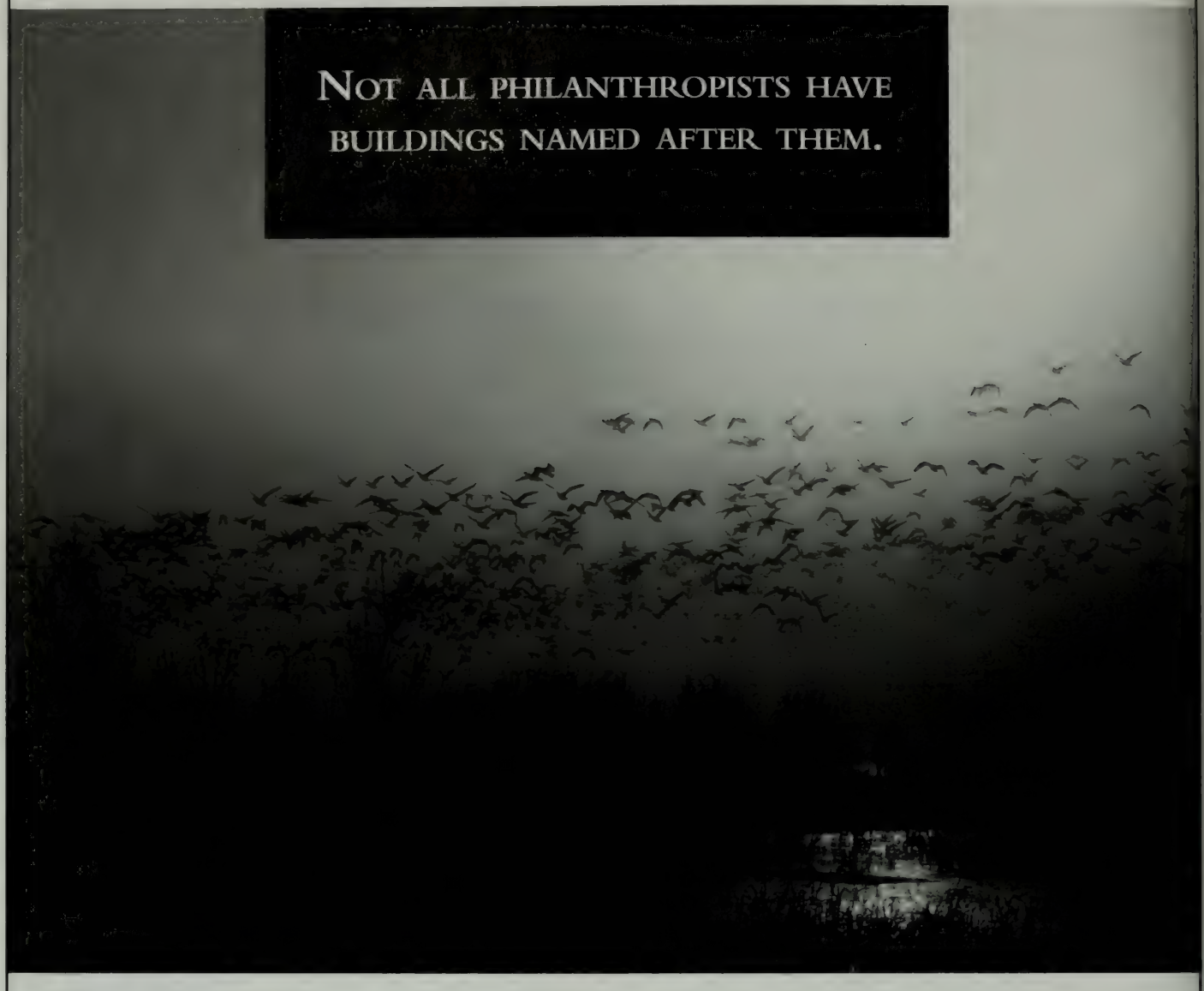
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UBS is pleased to play a role in creating a thriving and sustainable partnership between professional musicians and the artists of the future. We believe music education encourages a motivated, creative, and confident student body and is a pathway to a better future. We are looking forward to an extraordinary season at Symphony Hall and we hope you will continue to share the experience with your friends and family.



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The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.



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Next Program...

Thursday, October 14, 8pm
Friday, October 15, 1:30pm
Saturday, October 16, 8pm

JAMES LEVINE conducting

HARBISON

SYMPHONY NO. 3 (1990)

Sconsolato—
Nostalgico—
Militante—
Appassionato—
Esuberante

{ I N T E R M I S S I O N }

MAHLER

SYMPHONY NO. 5

Part I

Funeral March: At a measured pace.
Strict. Like a cortège
Stormy, with utmost vehemence

Part II

Scherzo: Energetic, not too fast

Part III

Adagietto: Very slow
Rondo-Finale: Allegro giocoso. Lively

PRE-CONCERT TALKS BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER (OCTOBER 14 AND 16) AND DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (OCTOBER 15).

Performances of Gustav Mahler's Symphony No. 5 continue James Levine and the BSO's Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th anniversary of his death. Mahler composed the instrumental Fifth in the summers of 1901 and 1902. Exhibiting a broadening of his musical language resulting from an intense study of the music of J.S. Bach, the Fifth is famous for its beautiful Adagietto movement. Levine and the orchestra also begin a cycle of symphonies, continuing this season and next, by the eminent American composer John Harbison. Two of Harbison's five symphonies were commissioned by the BSO, and his Sixth, another BSO commission, will be premiered next season. The Third, from 1991, is a vigorous five-movement work with Italianate sensibilities, including a musical allusion to a Genoese carillon.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'D' October 14, 8-10:15
Friday 'B' October 15, 1:30-3:45
Saturday 'A' October 16, 8-10:15

JAMES LEVINE, conductor

HARBISON	Symphony No. 3
MAHLER	Symphony No. 5

Sunday, October 17, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with **ANDRÉ PREVIN**, piano

MARTINŮ	*Les Madrigaux* for oboe, clarinet, and bassoon
PREVIN	*Octet for Eleven*, for flute, oboe, clarinet, bassoon, horn, trumpet, two violins, viola, cello, and double bass (world premiere; BSO commission)
MILHAUD	*La Cheminée du Roi René*, for wind quintet, Op. 205
MOZART	Piano Quartet in G minor, K.478

Wednesday, October 20, 7:30pm (Open Rehearsal)
Thursday 'C' October 21, 8-10:10
Friday 'A' October 22, 1:30-3:40
Saturday 'B' October 23, 8-10:10
Tuesday 'C' October 26, 8-10:10

MARCELO LEHNINGER, conductor
PINCHAS ZUKERMAN, violin

BARBER	Overture to *The School for Scandal*
BEETHOVEN	Violin Concerto
TCHAIKOVSKY	Symphony No. 5

Thursday 'B' October 28, 8-10
Friday 'B' October 29, 1:30-3:30
Saturday 'B' October 30, 8-10
Tuesday 'B' November 2, 8-10

DAVID ROBERTSON, conductor
NICOLAS HODGES, piano

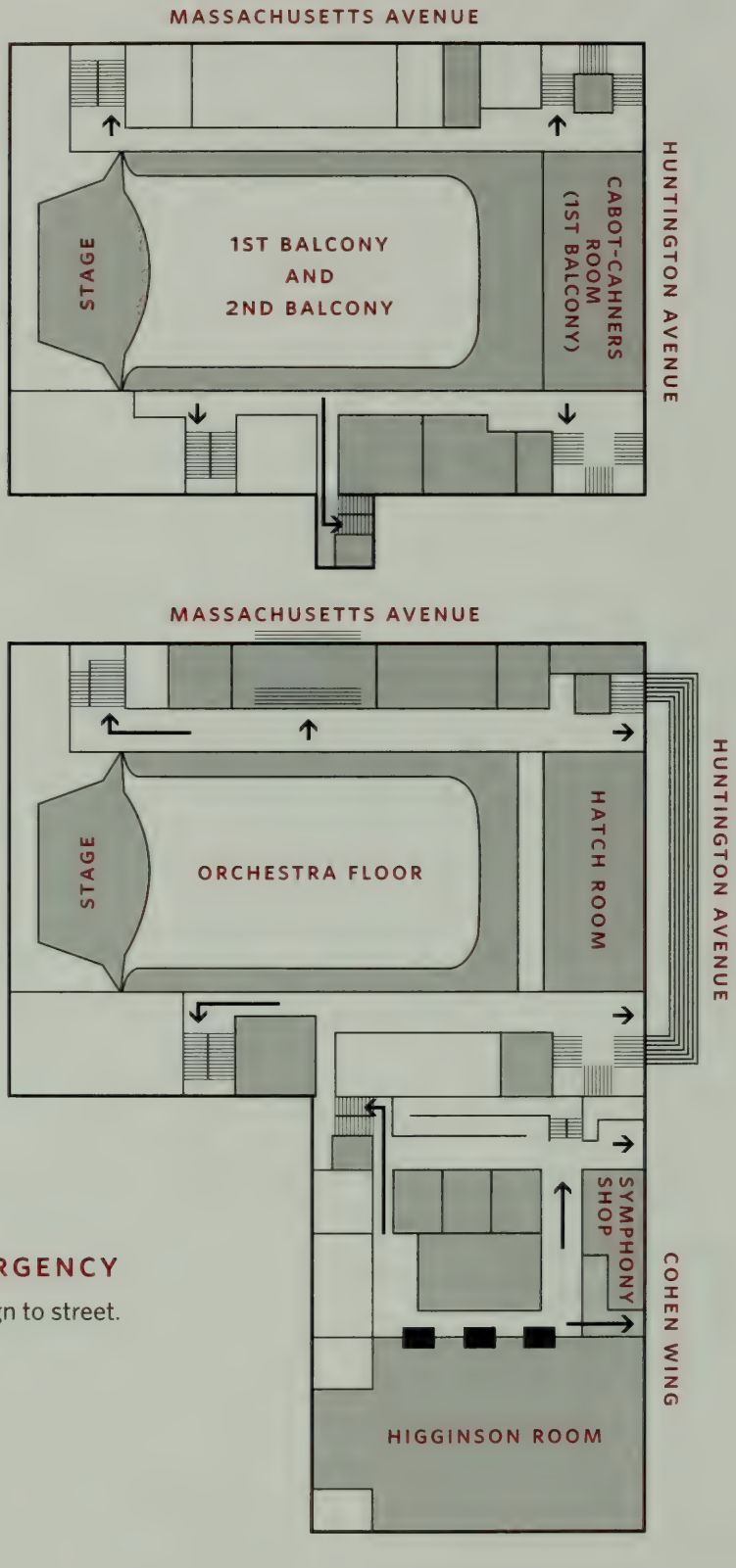
BRAHMS	*Tragic* Overture
ADAMS	*Doctor Atomic* Symphony
PROKOFIEV	Piano Concerto No. 2
BARTÓK	Suite from *The Miraculous Mandarin*

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

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The Boston Symphony Orchestra performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 10 a.m. until 6 p.m. Monday through Friday (12 noon until 6 p.m. on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at 12 noon when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Symphony Garage, Prudential Center Garage, and Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by 99.5 All-Classical.

BSO Friends: The Friends are donors who contribute $75 or more to the Boston Symphony Orchestra Annual Funds. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to Friends of the BSO, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO more green!

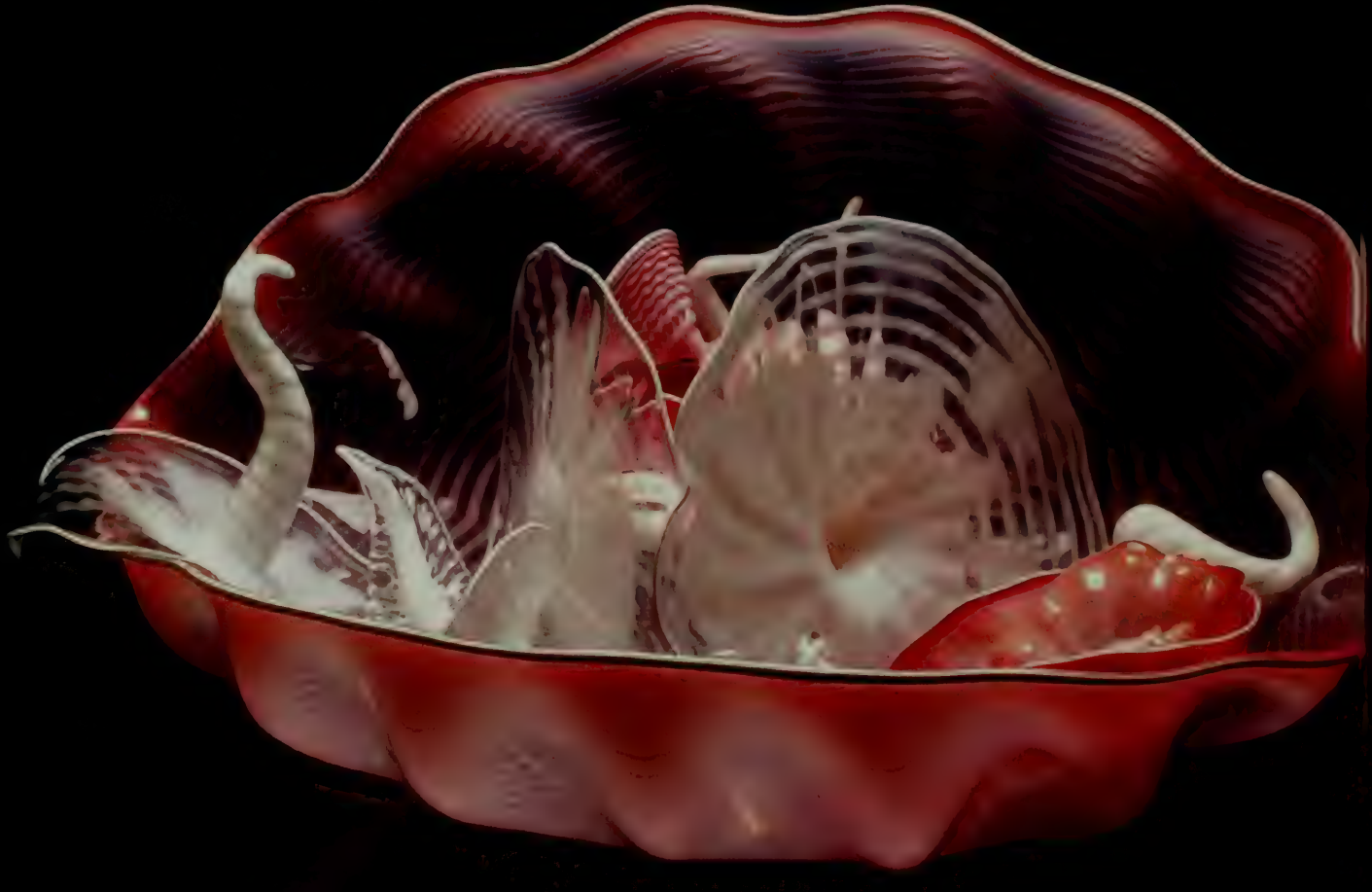
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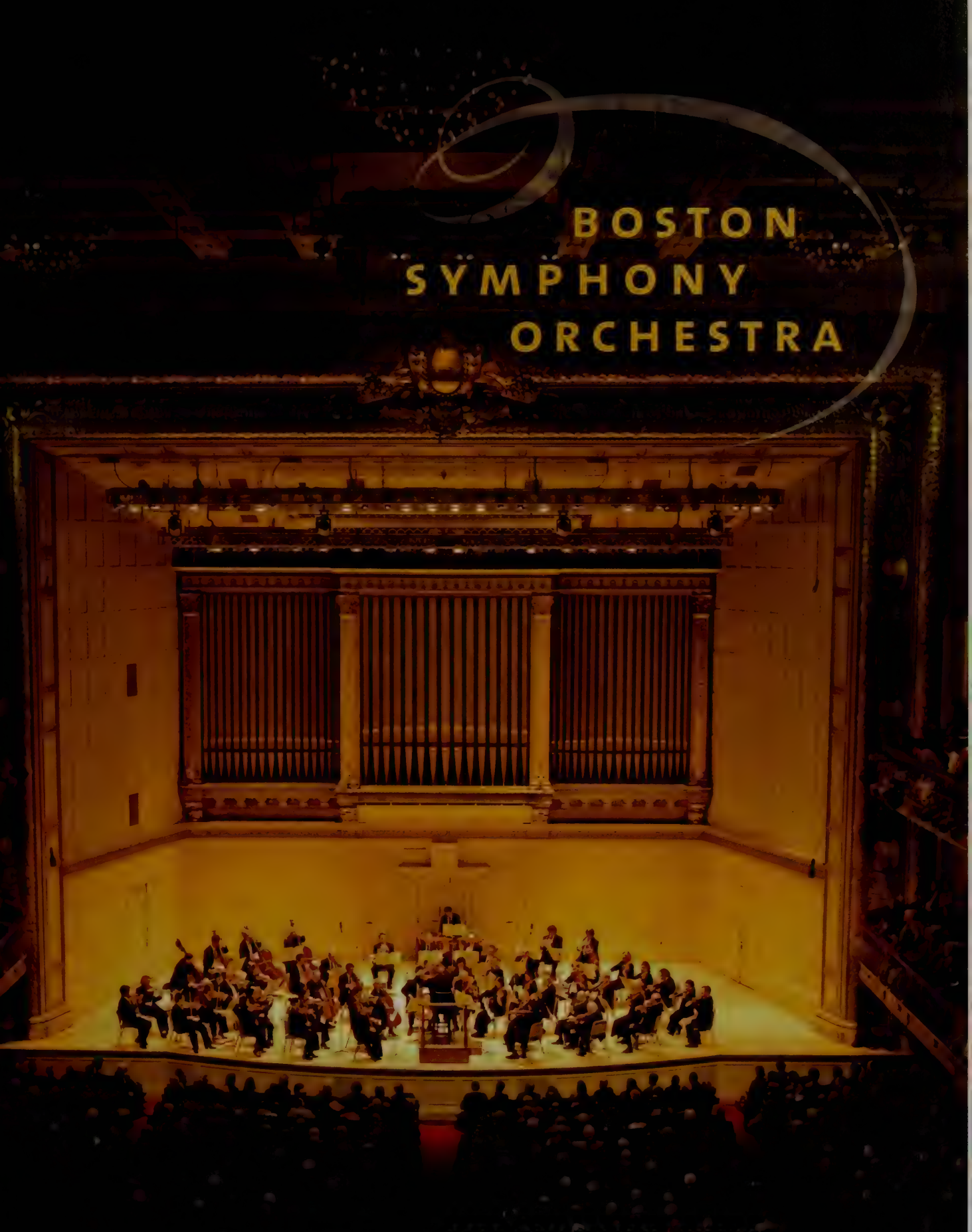
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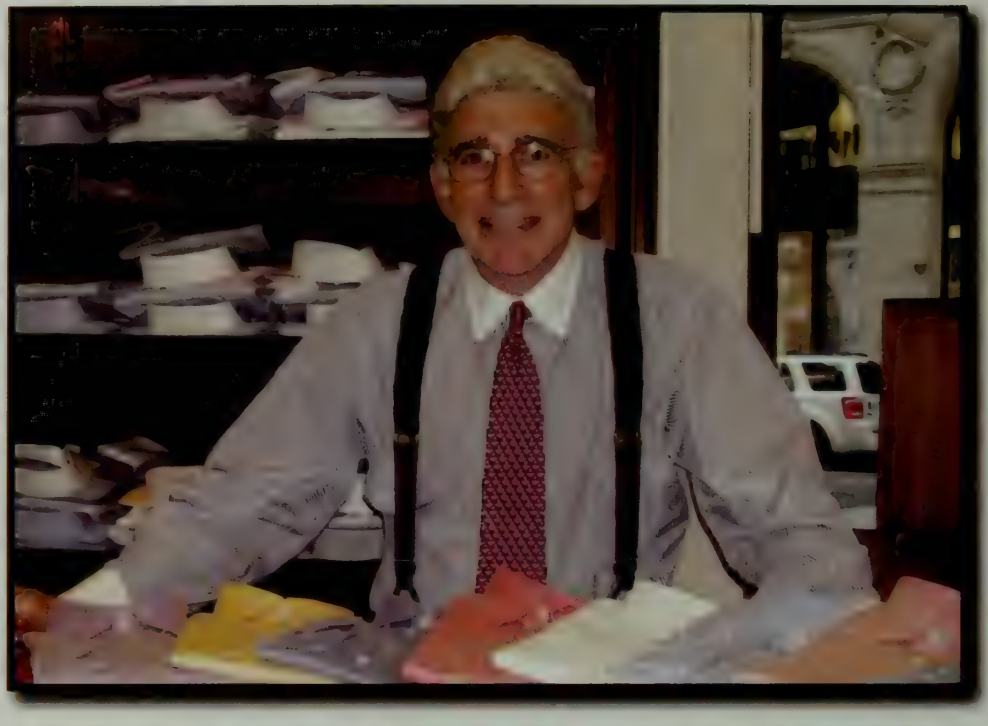
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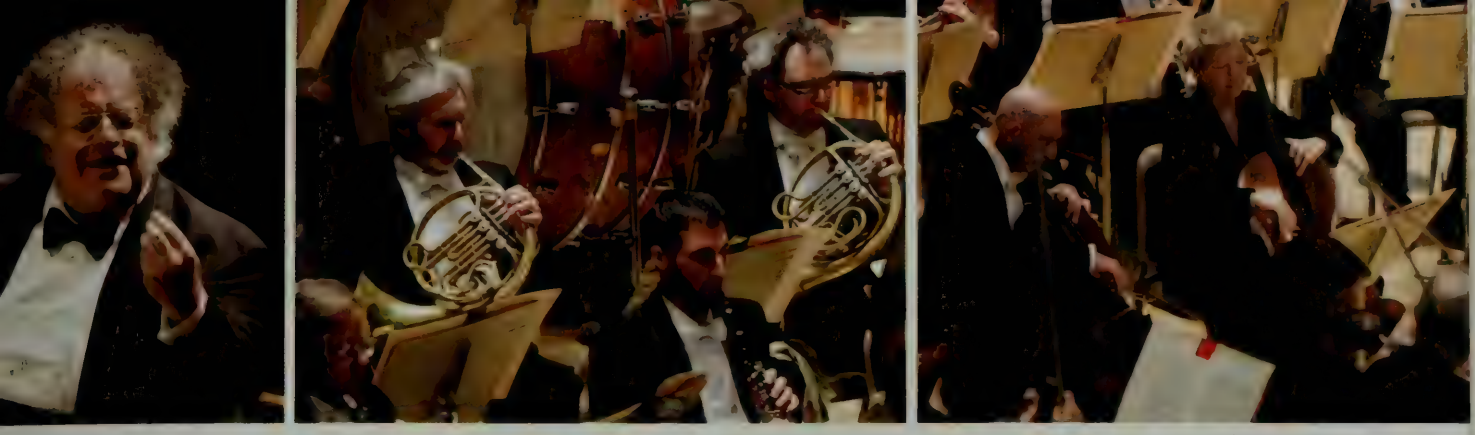
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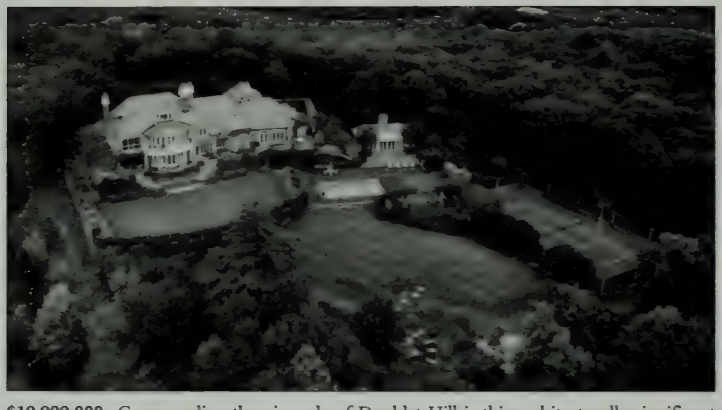
$2,395,000. Masterfully-designed contemporary Colonial-style residence residence features classic styling with handsome appointments and details. Features include a two-story foyer, living room with tray ceilings, gourmet kitchen, five bedrooms and a 3-car attached garage. **Jamie Genser & Jayne Bennett Friedberg, (617) 731-2447**

BOSTON, MASSACHUSETTS



$6,850,000. Beacon Hill townhouse, renovated to perfection, offers formal reception a casual family rooms, media room, and six bedrooms. Home incorporates state-of-the- systems and Crestron smart-house technology. Roof deck and garden with lawn. Two gar parking spaces available and priced separately. **Jonathan P. Radford, (617) 335-1010**

WESTON, MASSACHUSETTS



$19,999,000. Commanding the pinnacle of Doublet Hill is this architecturally-significant brick residence. The beautifully-appointed interior including a grand two-story family room, a billiards room, connoisseur's wine cellar, and cinema. 7.74 acres with pool, pool house, and basketball and tennis courts, all within minutes to Boston. **Paige Yates, (781) 894-5555**

CAMBRIDGE, MASSACHUSETTS



$3,550,000. The Yerxa-Field house, circa 1888. A beautifully preserved, magnificent a celebrated 14-room landmark Shingle-style residence. The home features a wealth unparalleled detail, southern exposure, a 2-story carriage house and rests on 3/5 of an a at the crest of Avon Hill. **Gail Roberts, (617) 864-4430**

CHESTNUT HILL, MASSACHUSETTS



$3,095,000. This young estate is situated on a quiet roadway in historic Chestnut Hill. The contemporary layout features an expansive family room with a stone fireplace and welcoming hearth, kitchen with a 58-inch AGA stove and six bedrooms including a dramatic master suite.The floor plan offers an in-law/au pair suite. **Deborah M. Gordon, (617) 731-2447**

CONCORD, MASSACHUSETTS



$3,150,000. "Cathedral Pines" a stunning brickfront Colonial set on 8.45 acres with acc to conservation land. This beautifully-sited property with lavish gardens, tranquil po stone patio and sweeping lawn, offers an open floor plan with a first-floor master suite p six additional bedrooms. **Brigitte Senkler & Sharon Mendosa (978) 369-3600**

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BSO News

Boston Symphony Chamber Players 2010-2011 Season at Jordan Hall: Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts each season at Jordan Hall at the New England Conservatory, beginning this coming Sunday on October 17 with a program including the world premiere of André Previn's *Octet for Eleven*, commissioned by the BSO for the Boston Symphony Chamber Players, and featuring Mr. Previn as pianist in Mozart's Piano Quartet in G minor, K.478. The season continues on January 23 with music of Lowell Liebermann, Mozart's Quintet in E-flat for piano and winds, K.452, and Stravinsky's complete *Soldier's Tale* with actors and narrator; April 3, with music of Kurtág, Brahms's Horn Trio, Op. 40, and Schubert's *Trout* Quintet; and May 1, with an all-French program of music by Dutilleux, Tomasi, Ravel, Debussy, and Françaix. Subscriptions for the four-concert series are available at $128, $92, and $72. Single tickets are $37, $28, and $21. To purchase the four-concert series, please call the Subscription Office at (617) 266-7575. Single tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

"BSO 101: Are You Listening?" A New Free Adult Education Series

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for a series of four informal sessions designed to enhance your listening ability while focusing on selected music to be performed by the BSO. Each session—all on Wednesdays from 5:30-6:45 p.m., and free to anyone interested—will be followed by a reception offering beverages, hors d'oeuvres, and further time to share your thoughts with all involved. After an initial, introductory session on classic works by Brahms, Mozart, and Haydn (October 27), the remaining sessions will focus on "Schumann as Innovator," anticipating the BSO's complete Schumann symphony cycle to be performed in late November/early December (November 10); illustrative music by Delius, Strauss, Scriabin, and Dvořák (January 12), and the contrasting musical vocabularies of Liszt, Sibelius, Ravel, and Berlioz (March 30). A listing of the specific music to be discussed will be posted on bso.org at least three to four weeks in advance of each session. No prior training is required, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.

Also New This Year: Free Digital Music Seminars

Baffled by digital music? The BSO is offering free digital music seminars, free to ticket holders, prior to selected subscription concerts this season. Each seminar will last about 35

minutes, starting immediately after the evening's Pre-Concert Talk and continuing until about five minutes before the start of the concert. Topics will include an explanation of digital music formats; how to purchase digital music, either as individual items or by subscription; learning how to download and listen to music you have purchased; and information about the BSO's own digital music service and other new media initiatives. The initial seminars this season are scheduled for October 9, 21, 26, and 30, in the Miller Room on October 9 and 30, and in the Rabb Room on October 21 and 26. An RSVP is required for these sessions; to reserve your place for a given date, please e-mail customerservice@bso.org.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week's talks on John Harbison's Symphony No. 3 and Mahler's Symphony No. 5 are given by BSO Assistant Director of Program Publications Robert Kirzinger (October 14, 16) and Director of Program Publications Marc Mandel (October 15). In the weeks ahead, Marc Mandel (October 20 Open Rehearsal; October 22) and Boston University-based conductor Amy Lieberman (October 21, 23, 26) discuss Barber, Beethoven, and Tchaikovsky, and Robert Kirzinger discusses Brahms, John Adams, Prokofiev, and Bartók (October 28-November 2).



Introducing "UnderScore Fridays"

This year the BSO offers an exciting, new, three-concert subscription option with a brand-new format—"UnderScore Fridays." These concerts incorporate commentary from the conductor, and all have an early start-time of 7 p.m., allowing attendees to socialize after the performance. The Symphony Hall bars will remain open, and subscribers to the series may attend a complimentary post-concert reception where they will be able to meet the artists. The dates are January 14 (music of Delius, Mozart, and Strauss, with conductor Sir Mark Elder and pianist Lars Vogt), February 11 (music of Haydn, Sibelius, and Korean composer Unsuk Chin, whose Cello Concerto will have its American premiere, with conductor Susanna Mälkki and cellist Alban Gerhardt), and March 25 (music of Tchaikovsky, Sibelius, and English composer Thomas Adès, who also conducts, with violinist Anthony Marwood and vocal soloists Hila Plitmann, Kate Royal, Toby Spence, and Christopher Maltman). Tickets for the three-concert series range in price from $90 to $336. For more information, call the BSO Subscription Office at (617) 266-7575 or 1-888-266-7575, or visit bso.org.

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to the BSO concerts at Symphony Hall. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. The season's first post-concert reception takes place on Tuesday, October 26, in Higginson Hall. Please check bso.org for further details and information about forthcoming events.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

Expand Your Musical Horizons: Become a Friend of the BSO

Did you know that for only $75 you can become a Friend of the BSO and receive the BSO's exclusive online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only working BSO rehearsals. Other benefits of membership, depending on level of giving, include opportunities to engage first-hand with BSO musicians, advance ticket-ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your issue of *InTune*, please let us know at intune@bso.org.

Support the Businesses That Support the BSO: The Fairmont Copley Plaza Hotel

Did you know that there are more than 400 businesses and corporations that support the BSO? Whether as Major Corporate Sponsors, Boston or Tanglewood Business Partners, Corporate Foundations, or supporters of "A Company Christmas at Pops" and "Presidents at Pops," our corporate partners play a vital



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role in helping us sustain our mission. You can lend your support to the BSO, Boston Pops, and Tanglewood by supporting the companies who support us. The BSO Corporate Partner of the Month for October is The Fairmont Copley Plaza Hotel. Located less than a mile from Symphony Hall, The Fairmont Copley Plaza is the "home away from home" for many BSO and Pops guest artists and conductors. The Fairmont Copley Plaza, along with its parent company Fairmont Hotels and Resorts, is a Great Benefactor of the BSO with more than twenty years as a corporate partner, and has been the Official Hotel of the BSO and Pops since 2002. Fairmont also supports the Boston Business Partners and both "A Company Christmas at Pops" and "Presidents at Pops." The hotel has been a symbol of Boston's rich history and elegance since its gala opening in 1912. From business and leisure travel to meetings to social events and weddings, The Fairmont Copley Plaza strives to orchestrate an exceptional experience and lasting memories for all of its visitors. The Oak Room is the property's regal, comfortably elegant restaurant serving breakfast, lunch, and dinner. The Fairmont Copley Plaza also features suites themed around both the BSO and Pops, featuring music, artwork, and memorabilia designed to ensure a melodic stay. For more information, or to book your next visit, go to fairmont.com/copleyplaza.

BSO Business Partners: Instrumental to the BSO

BSO Business Partners, corporate annual fund donors, play a vital role in deepening the community impact of the BSO. Business Partners help the BSO reach the largest audience of any symphonic organization in the world. From free concerts throughout Boston and eastern Massachusetts to innovative programs such as "Musicians in the Schools," in which BSO members teach in middle schools to foster an interest in classical music in young people, Business Partners help the BSO extend its magnificent music-making to millions of people each year. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings, special events that advance business networking, and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn, Associate Director, Business Partners, at kcleghorn@bso.org or (617) 638-9277.

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in its first "Family Connections" concert of the 2010-11 season on Sunday, October 24, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. Entitled "Musical Wizards," the program includes Dukas's *The Sorcerer's Apprentice* and the New Phil percussion section's "March of the Costumes." Tickets are $15, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform Boccherini's *La musica notturna delle strade di Madrid* (*The night music of Madrid*), Turina's *Oracion del Torero*, for string quintet, and Dvořák's String Quartet No. 12 in F, Opus 96, *American* (with cellist Sasha Scolnik-Brower, winner of the 2010 Walden Chamber Players Young Artist Competition), on Sunday, October 24, at 4 p.m. at Wilson Chapel, Andover Newton Theological School, 210 Herrick Road, Newton Centre. Tickets are $15 adults, $5 students; children under twelve admitted free of charge. To reserve tickets, call (617) 744-0452.

A number of BSO string players, many of them New England Conservatory alumni, are featured in the "First Monday" concert of November 1, at 8 p.m. at NEC's Jordan Hall. Joining BSO concertmaster Malcolm Lowe for

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Brahms's Sextet in G, Opus 36, are BSO/NEC colleagues Glen Cherry and Julianne Lee, violins, and Blaise Déjardin, cello, as well as NEC faculty violist Dimitri Murrath and cellist Paul Katz. BSO bassists James Orleans, Todd Seeber, and Lawrence Wolfe, joined by Donald Palma, perform Gunther Schuller's Quartet for Double Basses (1947) in honor of the 85th birthday of the composer, who is also a former NEC President. Also on the program is Beethoven's Trio in G, Opus 1, No. 2, performed by the Boston Trio (Heng-Jin Park, piano, Irina Muresanu, violin, and Allison Eldredge, cello). Admission is free.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble opens its 2010-11 season with Ravel's Piano Trio and Schubert's Piano Trio in E-flat, D. 929, on Friday, November 5, at the Peabody Essex Museum in Salem, and on Sunday, November 7, at Trinity Church in Newton Centre. Joining Mr. Miller are violinist Sharan Leventhal and pianist Randall Hodgkinson. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

Collage New Music, founded by BSO percussionist Frank Epstein, opens its 2010-11 season on Monday, November 15, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge under the direction of David Hoose. The program includes Fred Lerdahl's *Imbrications*, Donald Wheelock's *Music for Seven Players*, Andy Vores's *Often*, Lerdahl's Duo for Violin and Piano, and Stephen Hartke's *Meanwhile*. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. (except November 13 and December 11) and every Wednesday at 4 p.m. (except December 15, January 5, and February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting). All tour reservations may be made by visiting us online at bso.org, or contacting the BSAV Office at (617) 638-9390 or by e-mailing bsav@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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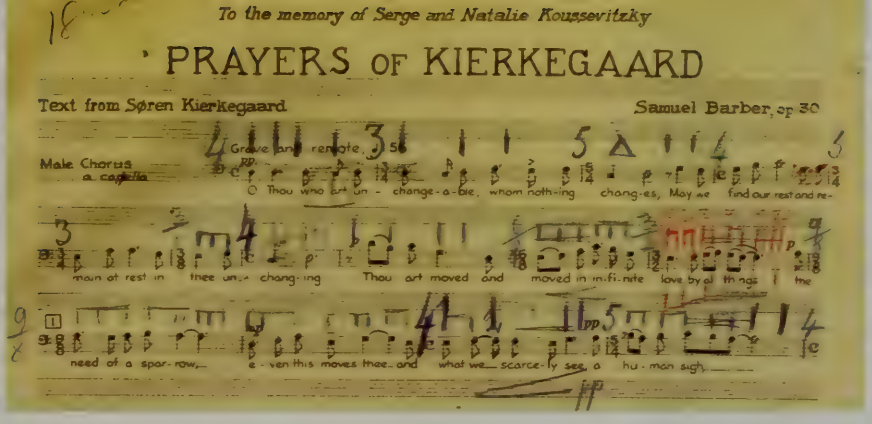
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

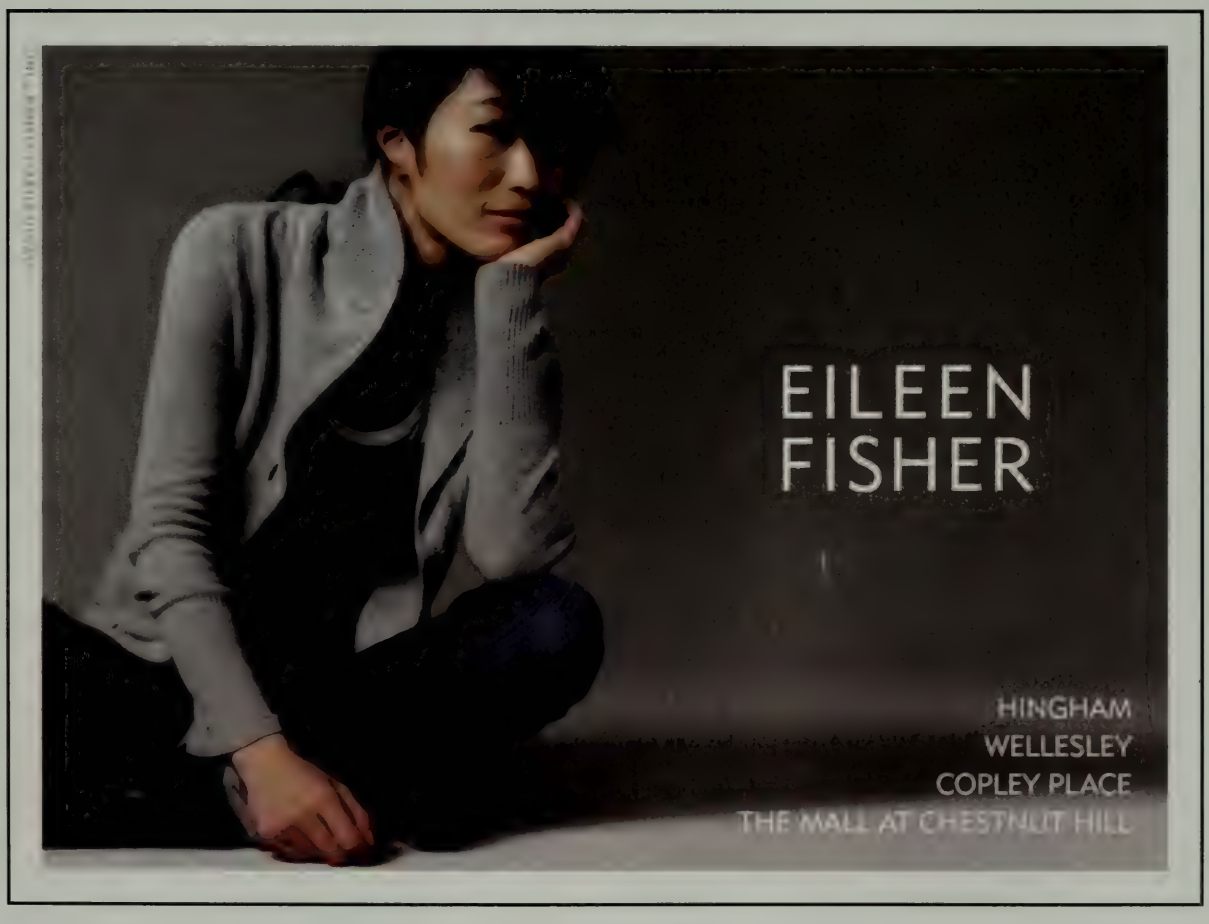
James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.





Boston Symphony Orchestra

2010–2011

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Conductor Emeritus
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SEIJI OZAWA

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photos by Michael J. Lutch

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Assistant Principal
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Craig Nordstrom

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John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

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Helen Rand Thayer chair

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BSO Archives

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better... because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

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BSO Archives

Architect's watercolor rendering of Symphony Hall prior to its construction

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film

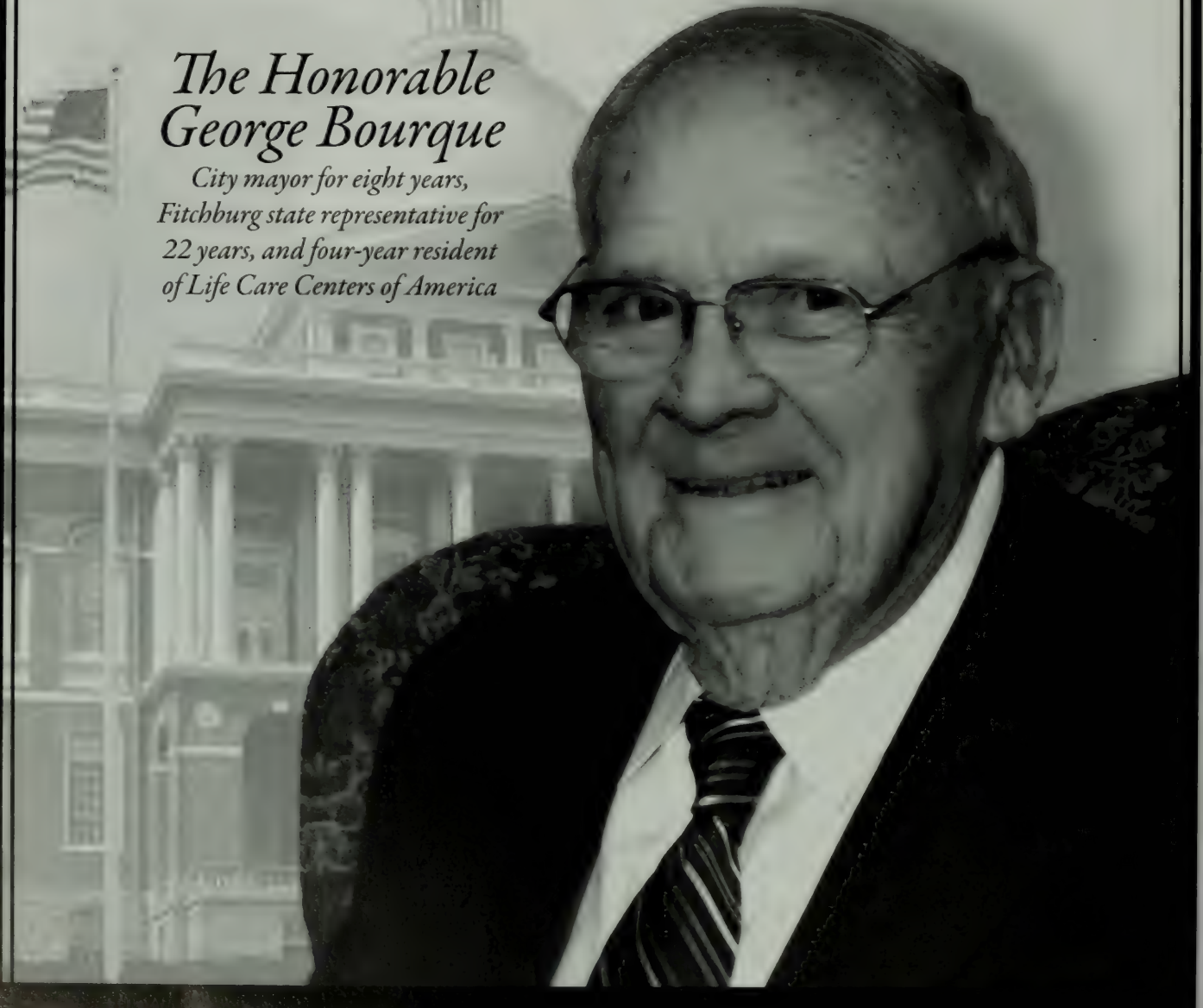
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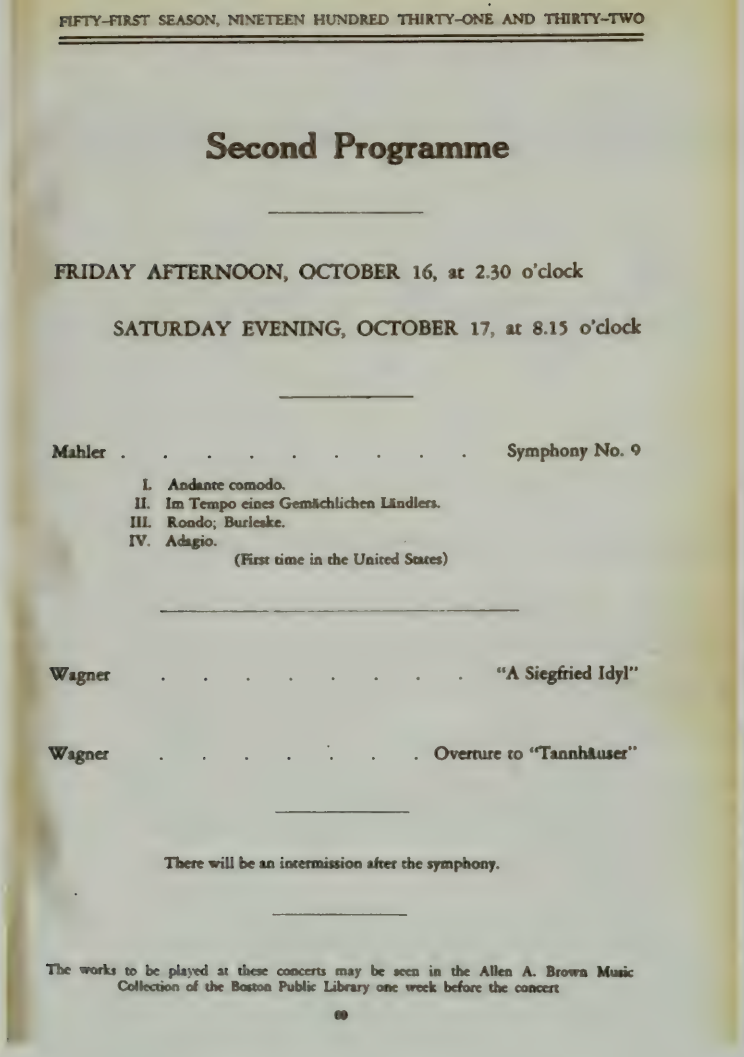
BSO Archives

From 1906

version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.



FIFTY-FIRST SEASON, NINETEEN HUNDRED THIRTY-ONE AND THIRTY-TWO

Second Programme

FRIDAY AFTERNOON, OCTOBER 16, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 17, at 8.15 o'clock

Mahler . . . . . Symphony No. 9

I. Andante comodo.
II. Im Tempo eines Gemächlichen Ländlers.
III. Rondo; Burleske.
IV. Adagio.
(First time in the United States)

Wagner . . . . . "A Siegfried Idyl"

Wagner . . . . . Overture to "Tannhäuser"

There will be an intermission after the symphony.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

69

In Defense of Mahler's Music—

A Letter from Aaron Copland to the Editor of the "New York Times"

Reprinted from the Boston Symphony Orchestra program of October 16 and 17, 1931—the program book for the United States premiere of Mahler's Ninth Symphony under the baton of Serge Koussevitzky—this letter from Aaron Copland to the "New York Times," dated April 2, 1925, reflects a period when Mahler's music was still basically unfamiliar, and even puzzling, to audiences, and critics, on this side of the Atlantic.

The first Mahler symphony to enter the BSO's repertoire was No. 5, introduced here by Wilhelm Gericke in February 1906. Karl Muck introduced the Second to BSO audiences in January 1918, and Pierre Monteux the First in November 1923. The Ninth followed in 1931, the Fourth (under Richard Burgin) in 1942, the Seventh (under Koussevitzky) in 1948, the Adagio from the unfinished Tenth in 1953 (Burgin again), the Third only in 1962 (again Burgin), the Sixth in 1964 (under Erich Leinsdorf), and the Eighth in 1972 (at Tanglewood under Ozawa; not until 1980 did the BSO play the Eighth in Symphony Hall, again with Ozawa).

To the Editor of the *New York Times*:

The music critics of New York City are agreed upon at least one point—Gustav Mahler, as a composer, is hopeless. Year in and year out, the performance of one of Mahler's works is invariably accompanied by the same disparaging reviews. Yet no critic has been able to explain just what it is that [the conductor Willem] Mengelberg—and for that

The Boston Symphony program from the United States premiere of Mahler's Ninth Symphony under Serge Koussevitzky in October 1931

matter all Germany, Austria, and Holland—finds so admirable in Mahler's music.

If I write in defense of Mahler it is not merely for the pleasure of contradicting the critics. As a matter of fact, I also realize that Mahler has at times written music which is bombastic, longwinded, banal. What our critics say regarding his music is, as a rule, quite justified, but it is what they leave unsaid that seems to me unfair.

If one discounts for the moment the banal themes, the old-fashioned romantico-philosophical conceptions so dear to Mahler—if one looks at the music *quâ* music—then it is undeniable that Mahler is a composer of today. The Second Symphony, which dates from 1894, is thirty years ahead of its time. From the standpoint of orchestration, Mahler is head and shoulders above Strauss, whose orchestral methods have already dated so perceptibly. Mahler orchestrates on big, simple lines, in which each note is of importance. He manages his enormous number of instruments with extraordinary economy, there are no useless doublings, instrument is pitted against instrument, group against group. So recent a score as Honegger's "Pacific 231" is proof of Mahler's living influence.

The present-day renewed interest in polyphonic writing cannot fail to reflect glory on Mahler's consummate mastery of that delicate art. The contrapuntal weaving of voices in the Eighth Symphony—especially in the first part—is one side of Mahler's genius which I believe the critics have not sufficiently appreciated.

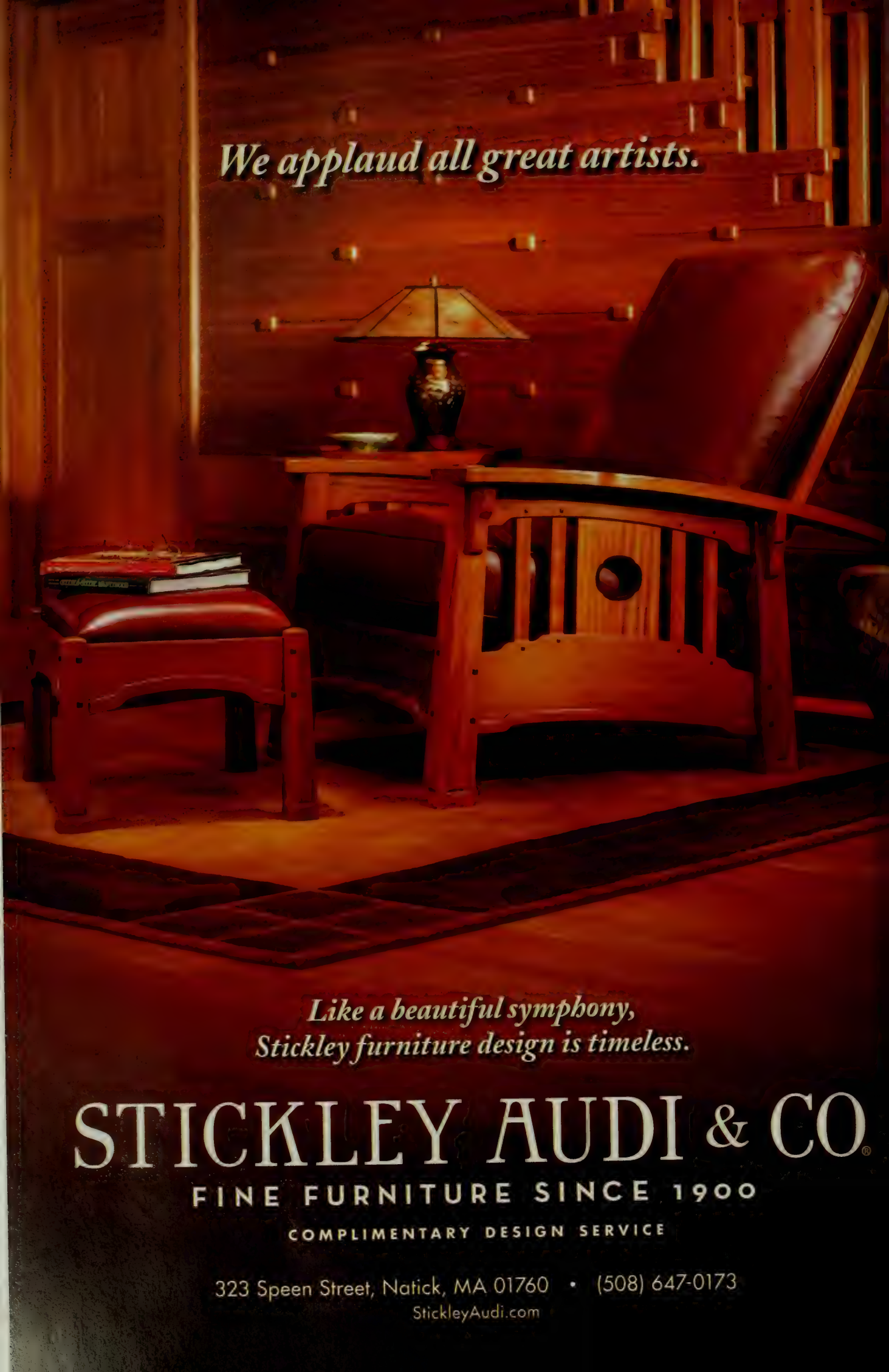
As for the banality of Mahler's thematic material, I have found that generally no matter how ordinary the melody may be, there is always somewhere, either in the beginning or end, one note, one harmony, one slight change which gives the Mahler touch. (Every page he wrote has the individual quality that we demand from every great composer—he was never more Mahler than when he was copying Mozart.) In any case, even when his musical ideas prove barren, I am fascinated by what he does with them and how he clothes them.

That Mahler has on occasion been grandiloquent is undeniable, but I fail to find any bombast whatsoever in "Das Lied von der Erde." Most critics, I believe, would agree with that statement. Yet they are so prone to discussing Mahler's music in generalities that any one unfamiliar with that composition would be led to suppose that it, too, was full of sound and fury signifying nothing.

Mahler has possibly never written a perfect masterpiece; yet, in my opinion, such things as the first movement of the Seventh Symphony, the scherzo of the Ninth, the last movement of the Fourth, and the entire "Das Lied von der Erde" have in them the stuff of living music.

AARON COPLAND

New York, April 2, 1925


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Boston Symphony Orchestra

130th season, 2010–2011

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Friday, October 15, 1:30pm
Saturday, October 16, 8pm

JAMES LEVINE conducting

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Sconsolato—
Nostalgico—
Militante—
Appassionato—
Esuberante

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MAHLER SYMPHONY NO. 5

Part I

Funeral March: At a measured pace. Strict. Like a cortège

Stormy, with utmost vehemence

Part II

Scherzo: Energetic, not too fast

Part III

Adagietto: Very slow

Rondo-Finale: Allegro giocoso. Lively

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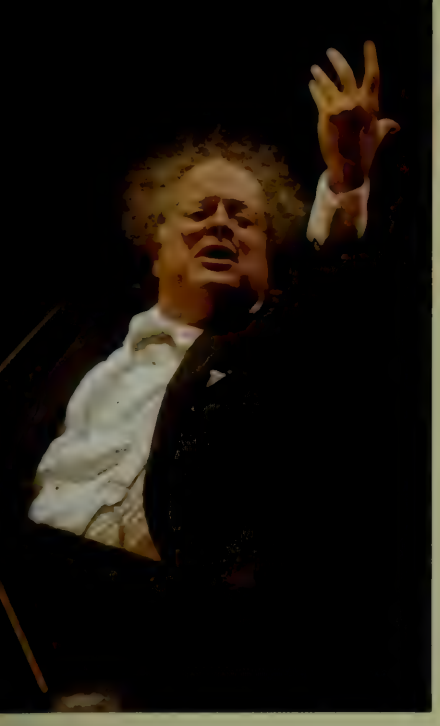


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Michael J. Lutch

From the Music Director

I can't tell you how excited I am to be back at Symphony Hall with the BSO, and with you, for the opening weeks of this new season. And for my first two subscription programs this year, I'm also particularly happy that we're playing music by two of the most important symphonists I can think of.

Needless to say, I have a great many favorite composers in general (without even restricting the list to favorite symphonists). But as we continue our Mahler symphony cycle marking the 150th anniversary of his birth and 100th anniversary of his death, and initiate—with John Harbison's symphonies 1, 2, and 3—a Harbison symphony cycle to be concluded next season with the world premiere of his new Sixth Symphony (commissioned by the BSO), the possibilities for thinking about these works seem endless. Here are two great composers, working a century apart, each creating symphonies that are fascinating to hear not only in terms of how each makes the symphony his own (e.g., in terms of content and structure), but also with regard to their particular place in the overall development of the genre.

Mahler himself once said, in a famous conversation with Sibelius, that his symphonies needed to encompass the entire universe. One recognizes this from the programs—often so nature-oriented, as can be heard in the music—Mahler frequently devised for his symphonies; in the way the forces called for (orchestra, soloists, chorus) change over time; in the varying number of movements, and even in the amount of time it takes to play them. (The First Symphony is already about an hour long, and except for the Fourth, the others take 80 minutes or longer.)

Harbison, in his own brief introduction to his symphonies (see page 45), cites both Mahler and Sibelius as crucial figures in the development of the symphony in the twentieth century. He also makes a point of mentioning Schoenberg and Stravinsky as two significant 20th-century composers whose music he had to

absorb while finding his own voice. John's music has always reflected so many longstanding affinities of his own, both musical (e.g., Bach, Schütz, and jazz) and literary (e.g., in the choice of subjects for his three operas, *Winter's Tale*, *Full Moon in March*, and *The Great Gatsby*, and in the texts chosen for his numerous other vocal works). And there's of course also his personal connection to the Boston Symphony, which he has been hearing for so many years, and which has commissioned and introduced a variety of his works, among them his First Symphony (a BSO centennial commission premiered and recorded here by Seiji Ozawa in 1984) and his Fifth Symphony (a BSO 125th anniversary commission I premiered here with the orchestra in 2008).

The performances this month of Mahler's *Resurrection* and Fifth symphonies are my first with the BSO. Over the years, I've performed the *Resurrection* many times with numerous orchestras. Its musical character and affirmative message—conveying a sense of celebration and renewal so appropriate to a significant occasion like the start of a new season—have always been particularly meaningful to me. The Fifth Symphony—for orchestra alone, with no soloists or chorus—stands in major contrast to the Second while being no less inventive on every possible level, and no less uplifting in its progression from dark to light. (It also has that famous Adagietto, which has taken on a life of its own!)

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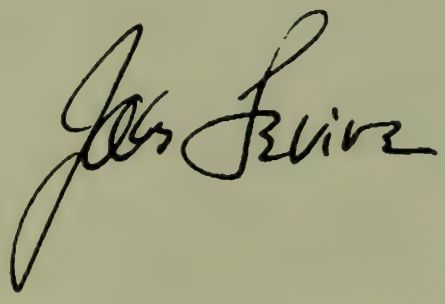
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Though Mahler's Fifth is long enough to fill an entire program, it seemed right on this occasion to pair it with one of the Harbison symphonies, initiating the Harbison cycle in tandem with our continuing Mahler cycle. John's Symphony No. 3, which I conducted here in 2003, seemed the right way to start (the orchestra has never played John's Second or Fourth symphonies): it's an eminently graspable work—relatively brief (under twenty-five minutes), in five connected movements, and consistently inventive and engaging in its orchestration, textures, moods, and musical connections—and also one that some members of our audience will already have heard. John's First and Second symphonies will follow in late November and early December, when each is programmed with a Robert Schumann symphony being played as part of a Schumann symphony cycle marking the 200th anniversary of *that* composer's birth!

It's amazing to consider that even all these years after the term was first used, we are still immersed in studying, rehearsing, performing, and listening to symphonies—and not only symphonies from earlier times, but a seemingly endless stream of new ones, despite how much the idea of the symphony has changed. From the time of Mozart, Beethoven, Schumann, and their immediate successors, to the longer works of Bruckner and Mahler (whose every piece suited an entirely new conception), the whole symphonic landscape has been utterly transformed. In the twentieth century, this transformation continued to take place in the hands of such composers as, for example, Schoenberg, Stravinsky (with *Le Sacre du printemps*), Prokofiev, and Bartók (whose Music for Strings, Percussion, and Celesta is symphonic in all but name), as well as American composers like Ives, Piston, Sessions, William Schuman, and, for us this season and next, John Harbison, whose five symphonies (soon to be joined by a Sixth) represent not just an individual voice, but five different points of view.



Until years of searching led him to his perfect cello, BSO Cellist Owen Young would not rest.



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JAMES LEVINE MUSIC DIRECTOR

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(world premiere; commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities)

Drammatico
Allegro sfumato
Paesaggio (*Landscape*): andante
Tempo giusto

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Program page from the world premiere by the BSO of John Harbison's Symphony No. 1, from March 1983 (BSO Archives)

John Harbison on his Symphonies: Introduction to a Cycle

The Boston Symphony Orchestra performs Harbison's First, Second, and Third symphonies this fall, and will complete the cycle of Harbison symphonies with the Fourth, Fifth, and a new BSO-commissioned Symphony No. 6 in 2011-12.

I have never been one of those who felt the Symphony was played out. So many wonderful symphonies appeared during my early years as a composer. I remember especially recordings of pieces by Tippett, Piston, Lutosławski, and Henze, as well as live performances here in Boston of great symphonies by Dutilleux, Sessions, and Hindemith.

I had first to respond to another task—to absorb the very different musical proposals of our two Hollywood émigré composers, Schoenberg and Stravinsky. I needed at least the experience of writing a large orchestral tone poem, *Diōtima;* concertos for piano and violin, an hour-long song cycle *Mottetti di Montale*, and two operas, *Winter's Tale* and *Full Moon in March*, to line things up.

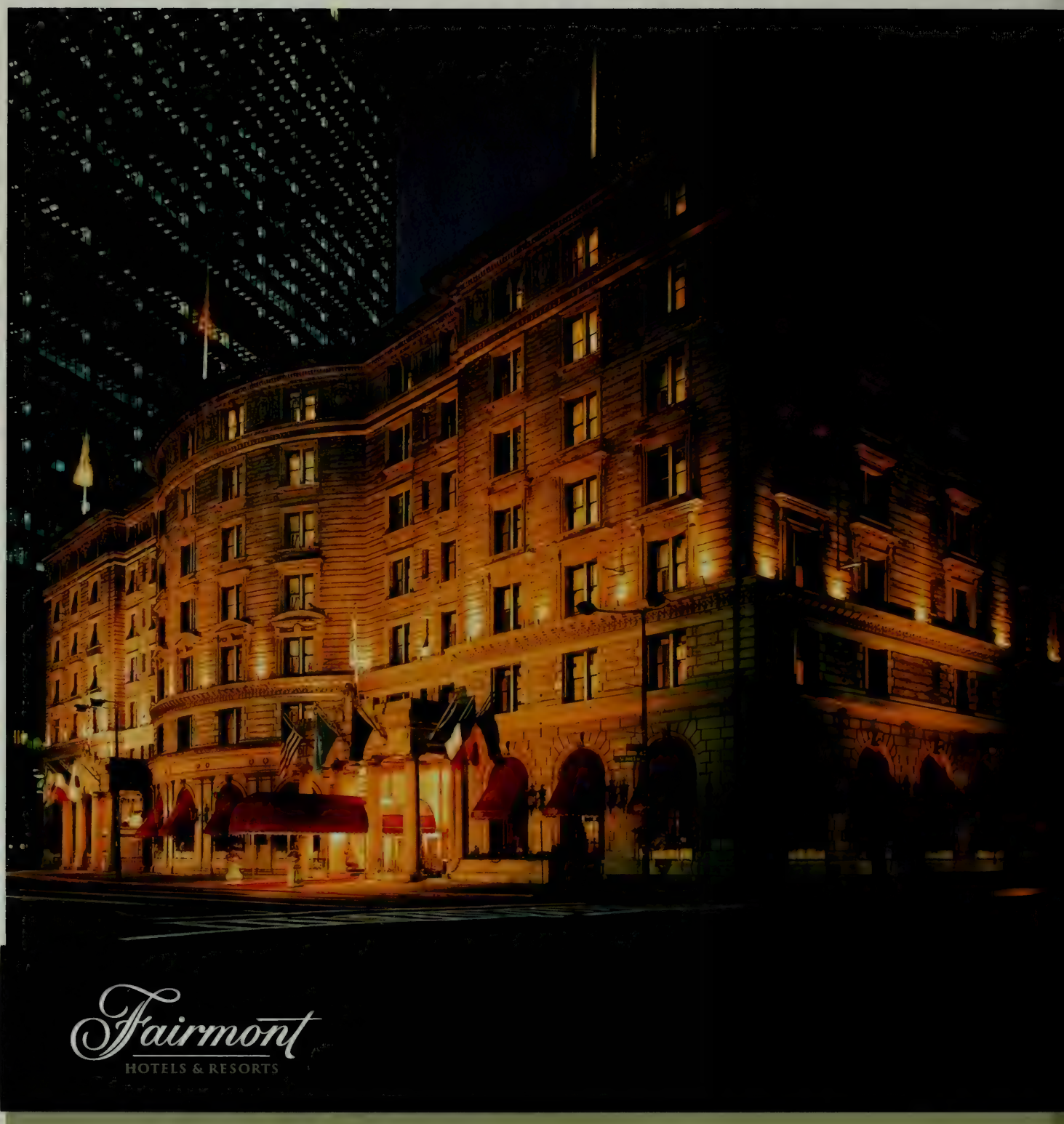
Eventually I felt convinced by the title "Symphony." I couldn't see why our big orchestral pieces needed to be called things like *Consternations* or *Entropies I* (the 1960s) or *Rimmed by a Veiled Vision* (the '70s) if they were symphonic in ambition and scale.

The twentieth century brought a lot to this genre, beginning with the great joust between Mahler and Sibelius (with Nielsen providing yet another even more eccentric route). Mahler proposed The Symphony as published autobiography, Sibelius as the free association of a private diary. New formal ideas came from these extreme positions, new kinds of grandeur and intimacy.

The hardest thing to win back for the big genres of symphony and string quartet is some kind of naturalness, some escape from the self-consciousness of our artistic time. By setting down Symphony on our title page we accept requirements, expectations, but cannot let them in while we work. It is not a test, it is a freely offered proof, or deed. We will need tunes, harmonies that define form, development that is also play, many tones of voice, movements and sections of varied length and weight.

We will need much of what we usually need, plus the conviction of not having done it this way before. At least these are some of the things I remembered to say to myself as I embarked—aware that if I found just one beginning it could be the net or foil that gets more phrases, eventually a piece. And once there is one piece, another comes from the determination to do something different. And another, to work away from the first two. I am grateful to James Levine for offering a chance to weight them individually, to see how they add up, to see—at distances of thirty years to a few months—if they contain their year of origin and still pertain to our present. To see if they are symphonies.

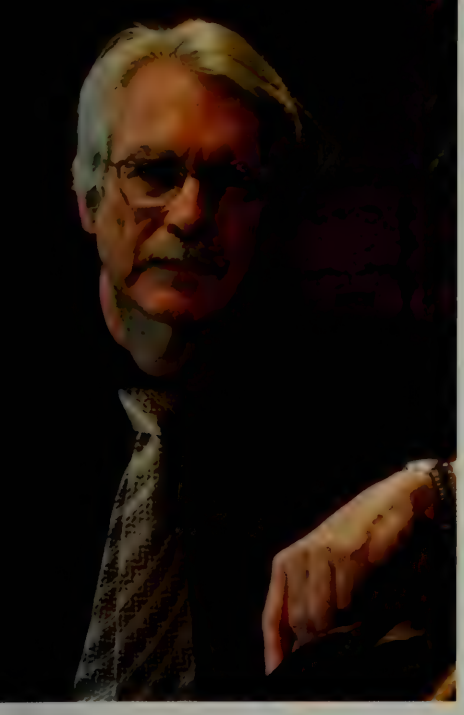
John Harbison



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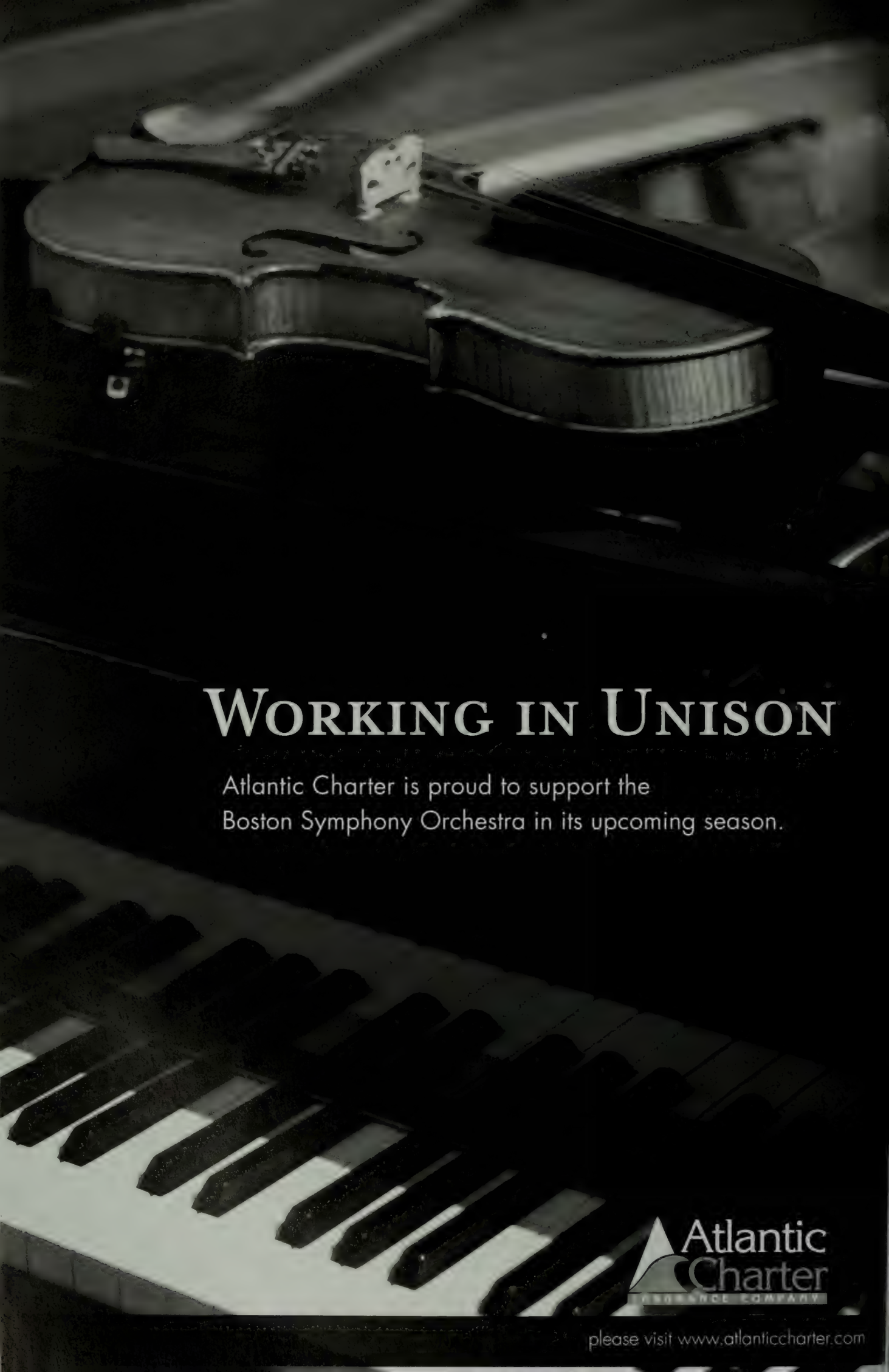
Symphony No. 3 (1990)

JOHN HARBISON was born in Orange, New Jersey, on December 20, 1938, and lives in Cambridge, Massachusetts, and Token Creek, Wisconsin. He wrote his Symphony No. 3 in 1990 on commission from the Baltimore Symphony Orchestra, which first performed it on February 26, 1991, under conductor David Zinman. The score is dedicated to Harbison's friend, the composer Christopher Rouse. The Boston Symphony Orchestra previously performed Harbison's Third Symphony in January 2003, with James Levine conducting.

THE SCORE OF HARBISON'S SYMPHONY NO. 3 calls for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, percussion (four players recommended: four tom-toms, tambourine, tenor drum, snare drum, bass drum, log drum, lujon, temple blocks, wood block, four suspended cymbals, triangle, cowbell, tam-tam, four brake drums, high bell, chimes, crotales, timbales, xylophone, marimba, glockenspiel), timpani, piano, and strings. The duration of the piece is about twenty-four minutes.

In the nineteenth century, in the generations following Beethoven, the genre of the symphony was arguably the ultimate obligation of the composer working in the German tradition, tempting composers with the opportunity to innovate within an established mode. Whether or not they choose to follow that path, to write or not to write a symphony is something composers have continued to take seriously throughout the bewildering stylistic upheavals of the past two centuries. In the twentieth century, as American concert music came into its maturity, many American composers took on the symphony as a way of cementing their own credibility as artists and craftsmen. The symphonic cycles of Charles Ives (four), Roy Harris (eleven), Walter Piston (eight), and Roger Sessions (nine) are among the most significant; Aaron Copland and Leonard Bernstein, both of whose predilections lay elsewhere, made their mark.

In the early twenty-first century, the genre remains one to grapple with for composers influenced by that legacy, and music organizations like the Boston Symphony Orchestra


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John Harbison and James Levine following the world premiere of Harbison's "Darkbloom: Overture for an imagined opera," March 2005 (Michael J. Lutch)

are deeply involved in its continuance. In the past few years, the BSO has commissioned symphonies from Charles Wuorinen (his Eighth), William Bolcom (Eighth), and John Harbison (Fifth). Apparently the symphony cycle remains alive and well. This season and next, Boston Symphony audiences will have the chance to assess Cambridge-based, Pulitzer Prize-winning composer John Harbison's ongoing cycle with performances of his first three symphonies this year and, next season, the Fourth, Fifth, and yet-to-be written Sixth (a BSO commission).

Harbison's symphony cycle was triggered thirty years ago by the BSO's centennial commission for the work that became the composer's Symphony No. 1, which was premiered in 1984 under Seiji Ozawa (and will be performed by the BSO this season November 26, 27, and 30 under James Levine). It was the composer himself who decided to take on "Symphony" at that point in his career, in his mid-forties (about the same age as Brahms when he finally allowed his First into the world). The four-movement piece demonstrated a seriousness of purpose that aligned it immediately with a Big Tradition, an acknowledgement of the major accomplishments in the genre by his predecessors—particularly, perhaps, Roger Sessions, one of Harbison's early mentors.

In retrospect it seems inarguable that the Symphony No. 1 was numbered "1" to designate the start of a series. Of course, commissions were needed to bring that series piece-by-piece to fruition. When the San Francisco Symphony came calling, Harbison was ready to write Symphony No. 2—again his own choice of genre—which was finished and premiered in 1987. (No. 2 will be performed by the BSO December 2-4, again with James Levine conducting.) Looking at these first two symphonies, and extra-musical clues including the composer's comments and movement titles (those of the Second being "Dawn," "Daylight," "Dusk," "Darkness"), we begin to see a narrative, dramatic approach easily reconcilable with a strong literary and theatrical current throughout Harbison's career. This is not to say the "stories" of his symphonies are explicit, but that the flow

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On stage (from left) following the world premiere of Harbison's Symphony No. 5 for baritone, mezzo-soprano, and orchestra, April 2008: John Harbison, James Levine, and vocal soloists Nathan Gunn and Kate Lindsey (Michael J. Lutch)

and transformation of expressive content tie the movements together in a definite arc analogous to narrative.

Harbison's Third Symphony solidifies this idea. Following his Second by three years, it was commissioned and premiered by the Baltimore Symphony. Before he wrote his next symphony, more than a dozen years passed, during which he completed his first evening-length opera, *The Great Gatsby*, for the Metropolitan Opera, and other major pieces including a Cello Concerto (a Boston Symphony co-commission for Yo-Yo Ma) and his Requiem (another BSO commission, premiered here in March 2003). Harbison wrote his Fourth Symphony for the Seattle Symphony and Gerard Schwarz, who gave the first performances in 2004.

John Harbison's relationship with the Boston Symphony Orchestra is longstanding and wide-ranging, first as an audience member during his Harvard years in the late 1950s, then as a member of the conducting class of the Tanglewood Music Center, and finally as a composer with the BSO's performances of his tone poem *Diōtima* in 1977 (commissioned by the Koussevitzky Foundation). He has written (about Robert Schumann) for the BSO program book and served as a Tanglewood faculty member, also directing the Festival of Contemporary Music, and is currently chairman of the TMC composition program. With James Levine's arrival as music director of the Boston Symphony Orchestra at the start of the 2004-05 season, Harbison's music has been heard here even more frequently in recent seasons. Since then, the BSO commissioned and premiered his *Darkbloom, Overture for an imagined opera* and his Symphony No. 5, and co-commissioned his Concerto for Bass Viol. In April 2010, the orchestra premiered his Double Concerto for violin, cello, and orchestra.

The Symphony No. 5 was a departure. At James Levine's suggestion, Harbison for the first time in a symphony added a vocal part. The first two movements are a setting for baritone and orchestra of a Czesław Miłosz poem; the third is a setting for mezzo-



The church of Sant' Ilario, near Genoa, source of the carillon melody heard in the second movement of Harbison's Symphony No. 3

soprano of a Louise Glück poem, and the final movement is a duet for mezzo and baritone singing a Rilke poem. The theme of these texts is explicitly the Orpheus myth, making more concrete the idea of a self-contained narrative idea in the symphony. At thirty-two minutes, the Fifth is Harbison's longest symphony to date. His Sixth—stay tuned.

Harbison's Third Symphony is a five-movement piece, with its middle movement a scherzo, and in that broad sense is identifiable with Mahler's Symphony No. 5 (and, for that matter, No. 7). Harbison's is a much smaller work, however, its twenty-four-minute span more classically constrained. Each movement is a transformation—a further stage of a journey, perhaps—of the previous one, their moods flowing one to the next. Each is designated by a characterful Italian title. "Sconsolato" ("Disconsolate") begins with a repeated little phrase of resignation. This series of sighs is interrupted by energetic responses before returning, refrain-like. This is followed by "Nostalgico," in which clarinets in parallel sing a folk-like phrase, alternating with darker horns and trombones. In the midst of this we hear an orchestral rendering of the carillon or bell-song from the Sant' Ilario church in Genoa, Italy. The highly contrasting "Militante" of the scherzo features breaks for mallet percussion and, later, drums, between the shouts of the brass. The yearningly melodic "Appassionato" presents a melody in violins that repeats three times with an expansion of orchestral forces. The clarinets' fanfare at the start of the "Esuberante" ("Exuberant") finale are a nod to the start of "Nostalgico," but the propulsive music here is a complete contrast.

The sighing gesture with which the symphony begins is a counterintuitive beginning, losing energy instead of creating it, but it serves both as a point of departure and a source for later material. It also establishes the pitch center, D, of the piece, sounded by the timpani at the end of the first disconsolate "sigh" and at the end of the piece in a bright and satisfying D major chord. The sighing figure can be heard again as the piece progresses: either explicitly as background to a woodwind melody in the second movement, just

prior to the Sant' Ilario carillon, or as the origin of the sinking, falling phrases that counter faster, more energetic music, such as at the end of the "Militante." Ultimately this enervated mood is countered and balanced by the excitement of the propulsive finale.

Robert Kirzinger

JOHN HARBISON PROVIDED THE FOLLOWING COMMENTS ON HIS SYMPHONY NO. 3 ORIGINALLY FOR A COMPACT DISC RELEASE BY THE ALBANY SYMPHONY ORCHESTRA IN 2000:

Symphony No. 3 was composed for the Baltimore Symphony and its conductor David Zinman. It is dedicated to the orchestra's former composer-in-residence Christopher Rouse.

David Zinman and the orchestra have splendidly performed my first two symphonies, and the first thoughts for this one came while I was in Baltimore for the Second Symphony (the commission for a new piece had already been discussed). Among the first musical images were a carillon melody associated with the church of Sant' Ilario, near Genoa, a long violin line with percussion accompaniment, and a drum pattern I associated with the Baltimore swing era hero, Chick Webb. The focus on percussion led naturally to the dedication to Chris Rouse, from whom I have learned much on these and other matters.

The piece is a continuous progression of temperamental movements each of which necessitates the next, and for which the following designations were found: Disconsolate, Nostalgic, Militant, Passionate, and Exuberant.

I hope the conductor and the players find these adjectives helpful, but the listener may prefer to focus on a more fluid psychological progression, with its momentary victories and defeats, and its release at the end. As with my first two symphonies, the piece got its title only after other avenues were explored. It is not Five Pieces because these follow out of each other and refer to each other. It is not a Suite because there is no stylization, or clear connection to the dance. It is a symphony in the late-20th-century sense, a music requiring space, a certain sonorous latitude, and existing in the foreground. In something over twenty minutes it wants, after its span, to inhabit like minds, spirits, and bodies, perhaps at moments when they least expect, thus confirming that it needed to be expressed as music and not something else.

John Harbison



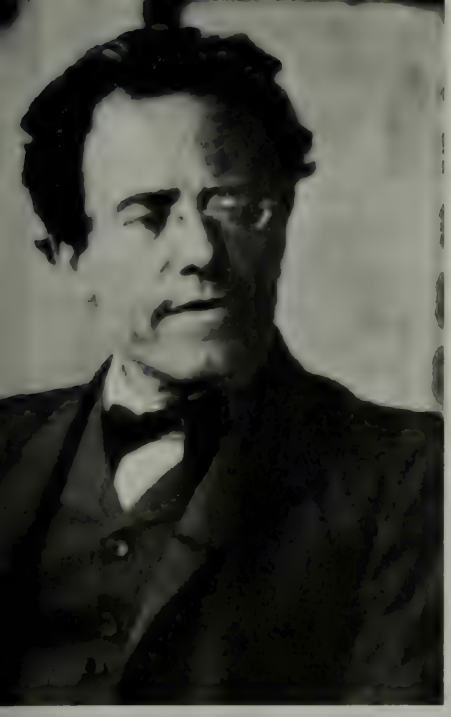
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Gustav Mahler

Symphony No. 5

GUSTAV MAHLER was born at Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began writing his Fifth Symphony in 1901 and completed it in 1902. Mahler himself conducted the premiere, on October 18, 1904, with the Gürzenich Orchestra in Cologne, having already led the Vienna Philharmonic in a read-through earlier that same year. He continued to revise details of the orchestration until 1907, and perhaps as late as 1909.

THE SCORE OF MAHLER'S SYMPHONY NO. 5 calls for four flutes (two doubling piccolo), three oboes and English horn, three clarinets, clarinet in D, and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, tuba, timpani, cymbals, bass drum, bass drum with cymbals attached, snare drum, triangle, glockenspiel, tam-tam, slapstick, harp, and strings.

Mahler finished his "first period" with his Fourth Symphony right at the end of the nineteenth century. The music he wrote at the beginning of the new century pointed in a new direction. The first four symphonies are all inspired by or based on songs, especially the songs of the collection of folk poetry known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). By the turn of the century, Mahler had stopped drawing upon that source for good, though with perhaps one last glimpse in the Fifth Symphony. His next songs were settings of the poet Rückert, including his finest cycle, *Kindertotenlieder*, three songs of which were completed before he began work on the symphony. The songs make themselves felt here and there in the Fifth by way of brief reminiscences, but the symphony as a whole—like its two successors—is a purely orchestral work with no vocal parts and no hint of musical shapes dictated by song.

The group of three instrumental symphonies—Nos. 5, 6, and 7—belongs together in another respect. Mahler's orchestration is notably different from that of the earlier works. The parts are now often more independent of one another in a highly

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SATURDAY EVENING, FEBRUARY 3, at 8.00 o'clock.

PROGRAMME.

Beethoven . . . . Overture to Goethe's "Egmont," Op. 84

Schumann . . . . Concerto in A minor, for Pianoforte and Orchestra, Op. 54

I. Allegro affettuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.

Mahler . . Symphony in C-sharp minor, No. 5. First time here

PART I.

I. Dead march. With measured step. Like a funeral train. C-sharp minor. Suddenly faster, passionately, wildly. A tempo.
II. Stormily restless. With utmost vehemence. A minor.

PART II.

III. Scherzo. With force, but not too fast. D major.

PART III.

IV. Adagietto. Very slow. F major.
V. Rondo-Finale: Allegro. D major.

SOLOIST:

Mr. HAROLD BAUER.

The pianoforte is a Mason & Hamlin.

There will be an intermission of ten minutes before the symphony.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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Program page for the first BSO performance of Mahler's Symphony No. 5, led by Wilhelm Gericke in February 1906, on a program with Beethoven's "Egmont" Overture and Schumann's Piano Concerto, with just a ten-minute intermission! (BSO Archives)

contrapuntal texture, and he more frequently uses small subsections of the orchestra—as if the entire ensemble consisted of an immensely varied series of chamber groups. At first the novelty of this approach gave Mahler considerable trouble. At a reading rehearsal in Vienna before the Cologne premiere of the Fifth, he was horrified to discover that he had seriously over-orchestrated large sections of the score. He took a red pencil to his manuscript and crossed out many parts. Still unsatisfied after the official premiere, Mahler continued touching up the scoring of the Fifth Symphony almost until the day he died.

The distinction between works written before and after the turn of the century is not cut-and-dried, to be sure. The Fourth Symphony already shows more independent instrumental writing, and the scoring of the *Kindertotenlieder* and other Rückert songs grows out of it. It leads as naturally into the instrumental style of the Fifth. The novelty is more a matter of degree than of kind. Still, the Fifth marks a perceptible turning point in Mahler's output, a determination to avoid programmatic elements (at least those of the kind inherent in the setting of a text or proclaimed to the public in a printed program note) and let the music speak for itself.

Mahler anticipated the contrapuntal character of the Fifth in some conversations with his friend Natalie Bauer-Lechner while recuperating, in March 1901, from surgery for an intestinal hemorrhage that very nearly killed him. He talked to Natalie about the late Beethoven string quartets, describing them as "far more polyphonic than his symphonies." He was obsessed with the idea of different themes that would combine and "develop freely, side by side, each with its own impetus and purpose, so that people will always be able to distinguish them one from another." And he plunged into hours of study of the *Bachgesellschaft* edition of Bach's works.

His illness, he decided, had been caused in large part by the strains of conducting the rebellious Vienna Philharmonic, with many of whose members he had deep-rooted differences of opinion on matters of musical interpretation, and by the need to withstand the endless attacks of an anti-Semitic press. On returning from a holiday on the Istrian peninsula, he submitted his resignation to the committee of the Philharmonic, retaining the music directorship of the opera, which brought him quite enough headaches.

But as summer approached, Mahler was able to look forward to a summer vacation dedicated largely to composing in a newly built retreat all his own, a large chalet at Maiernigg, a resort town in Carinthia on Lake Wörth. He had selected the site before the season of 1899-1900 and followed the construction of the house whenever he was not actually working on the Fourth Symphony in the summer of 1900. By 1901, it was ready for occupancy. Villa Mahler was situated between the forest and the water, arranged so that all the rooms had panoramic lake views. He worked several hours a day in a "*Häuschen*" ("little house") not far away but completely isolated, to give Mahler total silence while composing.



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Mahler's villa at Maiernigg

He brought the Bach edition with him and spent hours studying in particular one of the eight-part motets. "The way the eight voices are led along in a polyphony which he alone masters is unbelievable!" In addition to Bach he studied some songs of Schumann, whom he regarded as second only to Schubert in that genre, and he arranged evening musicales in the house. At first he didn't worry about composition. By July he started composing a few songs—the last of the *Wunderhorn* group (*Tamboursg'sell*) and the first of his Rückert songs. He determined to give himself two weeks of complete rest, and ironically, just at that point, he found himself immersed in a large project that was to become the Fifth Symphony.

There were others in the household—his sister Justine; the violinist Arnold Rose, with whom Justine was having an affair and whom she later married; and Natalie Bauer-Lechner, a musician friend who kept an informative journal of her encounters with Mahler and who clearly suffered pangs of unrequited love (she disappeared from his life within days of his engagement to Alma Schindler). To them he said nothing about the new work. But as he spent more and more hours in the Häuschen, no one doubted that he was involved in something extensive. In fact, he was composing two movements of the symphony (one of them the scherzo, which gave him an enormous amount of trouble) and turning now and then to further songs, including the finest of all, *Ich bin der Welt abhanden gekommen.* All too soon the summer was over, and the symphony had to remain unfinished as he took up his operatic duties in Vienna.

Mahler was not able to return to work on the symphony until the following summer, but in the meantime a casual encounter at a dinner on November 7 changed his life. Seated opposite him at the table was a young woman of spectacular beauty and considerable self-assurance. Her name was Alma Schindler, and she had been studying composition with Alexander Zemlinsky. After dinner Alma and Mahler got

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into a heated argument about a ballet score that Zemlinsky had submitted to Mahler for possible production. Mahler had never replied to the submission, and she taxed him with rudeness. Before the evening was over Mahler was clearly enchanted with the girl's beauty, but also by her wit and her fiery disposition. He made her promise to bring samples of her own work to the Opera. In less than two weeks it was clear to all concerned that something serious was in the wind. By November 27 Mahler was already talking of marriage, and almost against her will Alma was realizing that "He's the only man who can give meaning to my life, for he far surpasses all the men I've ever met." Yet she was still confused, having recently been convinced that she was in love with Zemlinsky. But by December 9, when Mahler left for ten days in Berlin to conduct his Second and Fourth symphonies, she had made up her mind.

Before Christmas they officially celebrated their engagement. When they married on March 9, Alma was already pregnant. It was only the least of the complications in their life together. In some respects two people can hardly have been less well suited to each other, whether by age, temperament, character, or interests. Mahler was passionately in love with her but was overbearing in his demands that she entirely devote her attention to him, even to the point of giving up her study of composition. Alma was capricious, flirtatious, and conceited, though she was also very intelligent and witty, musical, capable of great generosity and petty meanness. Yet virtually everything Mahler wrote for the rest of his life was composed for her, beginning with the conclusion of the Fifth Symphony. And whatever difficulties they may have experienced in their life together, there is little question that she inspired him to vast compositional achievements—seven enormous symphonies (counting *Das Lied von der Erde* and the unfinished Tenth) in less than a decade, during the first five years of which he was also in charge of the Vienna Opera and later of the New York Philharmonic.

It is possible that Mahler wrote the famous Adagietto movement of the Fifth during the period before his marriage. At any rate, the conductor Willem Mengelberg wrote this note in his score:

> NB: This Adagietto was Gustav Mahler's declaration of love to Alma! Instead of a letter he confided it in this manuscript without a word of explanation. She understood it and replied: He should come!!! (I have this from both of them!) W.M.

Though Alma's diary fails to mention such a musical missive, it is possible that the movement served in fact as a love letter (Mahler wrote her plenty of other letters, too, especially when he was away in Berlin). Since she was a musician and composition student herself, she could be expected to be able to read the music and sense its emotional import, especially since its scoring—just strings and harp—is the sparest of any symphonic movement Mahler ever wrote.

After their wedding Mahler and Alma took their honeymoon in Russia, where he conducted some performances in St. Petersburg. Then, after a short time in their


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Alma Schindler-Mahler

Vienna apartment, they went to Krefeld, where Mahler conducted the first complete performance of his Third Symphony on June 9. This performance, a great success, was the beginning of Mahler's fame outside of Vienna. Elated, he and Alma went to Maiernigg for the summer, where they enjoyed swims and long walks. He worked on completing the Fifth in the seclusion of his Häuschen, while she remained in the house preparing a fair copy of the finished pages of score. The work was completed in short score by autumn. Mahler wrote out the detailed orchestration during the winter by rising before breakfast and working on it until it was time to go to the opera house.

One unusual aspect of the Fifth—the complete absence of a text or descriptive explanation from the composer—seems to have been motivated by the unhappy reaction of the audience at the premiere of the Fourth Symphony in November 1901, when Mahler conducted it in Munich to almost universal ridicule and misunderstanding. The success he had achieved with the Second so recently was completely undone. He attributed the critics' lack of perception to their inability to follow an abstract musical argument. It was all the fault of Berlioz and Liszt, he said, who began writing program music (though theirs had genius, he admitted, unlike the music of some later composers) so that the "plot" of the score had become a necessary crutch to listening.

One result of this experience was Mahler's determination to avoid giving any explanation of the "meaning" or "program" of his next symphony. Even when supportive musicians asked him for some guidance, he remained silent. He expressed himself with far greater vigor on the subject at a dinner in Munich following a performance of the Second Symphony. When someone mentioned program books, Mahler is reported to have leaped upon the table and exclaimed:

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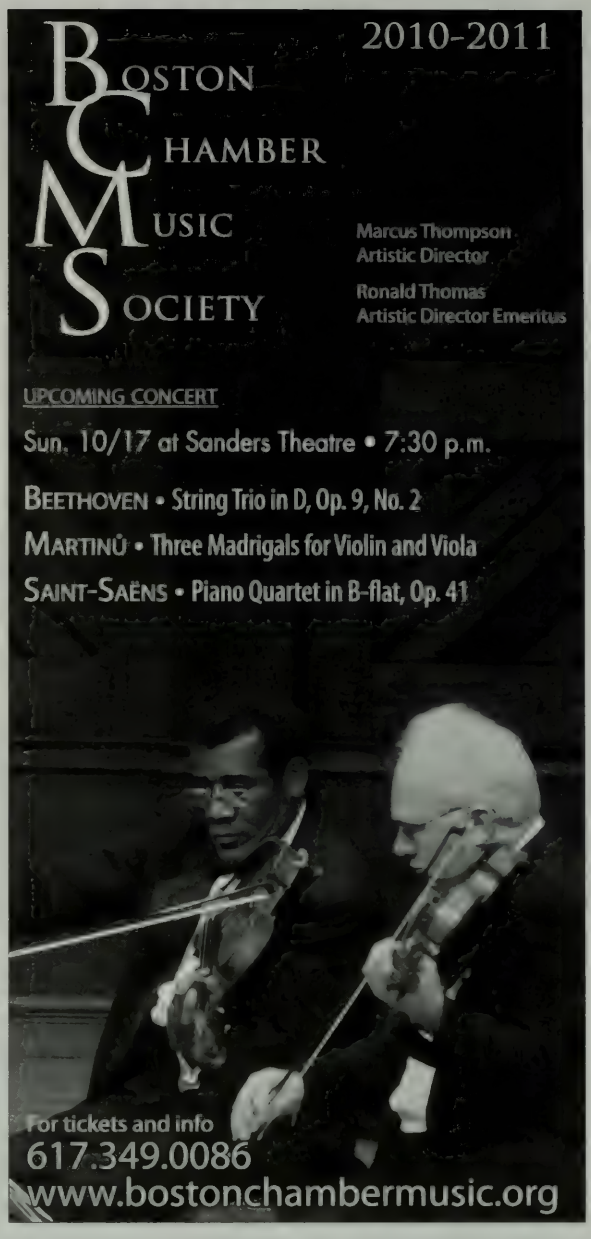
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> Down with program books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.

He is then reported to have raised his glass, emptied it, and cried, "*Pereat den Programmen!*" ("Let the programs perish!"). (When the Boston Symphony performed the Fifth for the first time in 1906, Philip Hale wrote in his program book essay, "Let us respect the wishes of Mr. Mahler.")

Following such an outburst, the annotator proceeds with trepidation. Still, Mahler's pique was aimed at first-time listeners whose reaction might be prejudiced one way or another by an explanation. Eventually listeners may desire some consideration of the music, especially because Mahler's music is no less expressive for all his eschewing of programs, and in some respects it is a good deal more complicated.

The symphony is laid out in five movements, though Mahler grouped the first two and the last two together so that there are, in all, three "parts" tracing a progression from tragedy to an exuberant display of contrapuntal mastery and a harmonic progression from the opening C-sharp minor to D major. The keys of the intervening movements (A minor, D, and F) also outline a chord on D, which would therefore seem to be a more reasonable designation for the key of the symphony, with the opening C-sharp conceived as a leading tone. Nonetheless the Fifth is customarily described as being in the key of C-sharp minor.

The opening movement has the character of a funeral march, rather martial in character, given the opening trumpet fanfare (derived from the first movement of the Fourth Symphony*) and the drumlike tattoo of the strings and winds in the introductory passage. The main march theme is darkly somber, a melody related to the recently composed song *Der Tambours g'sell* (a last echo of *Des Knaben Wunderhorn*). The Trio is a wild, almost hysterical outcry in B-flat minor gradually returning to the tempo and the rhythmic tattoo of the opening. The basic march returns and closes with a recollection of the first song from *Kindertotenlieder*, which

* Much has been written about the numerous internal references between one work and another in Mahler's output, and the Fifth Symphony is very much a case in point. It is worth recalling that Mahler was frequently conducting one work while finishing the scoring of another and planning the composition of yet a third. It would be very surprising, under the circumstances, if the musical world of one such piece did not make itself felt in his imagination when he was working out the details of a new piece. A composer who either did not conduct at all or could rely on others to introduce his music and give most of the performances would be more easily able to put a finished work entirely behind him.

Mahler was almost certainly composing while he worked on this movement as well. The second Trio, in A minor, is more subdued and given largely to the strings. Last echoes of the trumpet fanfare bring the movement to an end.

The second movement, marked "Stormy, with utmost vehemence," has a number of links to the first. It takes the frenetic outbursts of the first movement as its basic character and contrasts them with a sorrowful march melody in the cellos and clarinets. They take turns three times (each varied and somewhat briefer than the one before). A premature shout of triumph is cut off, and the main material returns. The shout of triumph comes back briefly as a chorale in D (the key that will ultimately prevail), but for now the movement ends in hushed mystery.

According to Natalie Bauer-Lechner, Mahler had an idea for the character of the scherzo, though he chose not to reveal it to the public. Following the dark and emotional character of Part I, the second part was to represent "a human being in the full light of day, in the prime of his life." The scherzo is on an unusually large scale, but it moves with great energy and speed, much of it as a lilting and whirling waltz with a featured solo horn. There are sardonic twists here and there, boisterous passages, even brutal ones, and some that have the lilt and verve of *The Merry Widow*.

The last part begins with the famous Adagietto, once almost the only movement of Mahler's music that was heard with any frequency. When Mahler wrote it he was recalling the musical worlds created for the second song of *Kindertotenlieder* and



Ich bin der Welt abhanden gekommen, though he is not using either song to shape this exquisitely restrained movement. The melody grows in sweeping arches to a climactic peak that is not hammered with fortissimos but whispered as if with bated breath.

Mahler builds his finale as a grand rondo in which, after an opening horn call, a bassoon quotes a phrase from one of Mahler's *Wunderhorn* songs, *Lob des hohen Verstandes*, which describes a singing contest the outcome of which is controlled by a donkey. Good-natured satire of academic pedantry is the point of the song, and Mahler here undertakes his own cheerful demonstration of counterpoint, the academic subject *par excellence* in music theory, treated in a wonderfully exuberant and freewheeling way. He is concerned to build up a symphonic structure, alluding to the theme of the Adagietto with music of very different spirit. The climax of the symphony brings back the chorale theme from the second movement, the one earlier passage in all that tragic realm that hinted at the extroversion of D major, now finally achieved and celebrated with tremendous zest.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

THE FIRST AMERICAN PERFORMANCE OF MAHLER'S SYMPHONY NO. 5 *was given by the Cincinnati Symphony Orchestra under the direction of Frank van der Stucken on March 25, 1905.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Mahler's Fifth Symphony—the BSO's first of any Mahler symphony—took place on February 2 and 3, 1906, with Wilhelm Gericke conducting, followed later that same month by performances in Philadelphia, New York, and an additional pair of performances in Boston. Since then, the Mahler Fifth has been performed in BSO concerts under the direction of Karl Muck (April 1913; then in Boston, Philadelphia, New York, and Boston again during the 1913-14 season), Serge Koussevitzky (in October 1937, then again that same season in Boston and New York in March 1938, twenty-four years after Muck's multiple performances in 1913-14, as well as a later subscription pair in March 1940), Richard Burgin, Erich Leinsdorf (who recorded the Mahler Fifth with the BSO in November 1963, and whose 1964 Tanglewood performance of the work, its first at Tanglewood, was played "in memory of Serge Koussevitzky"), Michael Tilson Thomas, Joseph Silverstein, Seiji Ozawa (on numerous occasions between 1975 and 1997, the last time as part of the Serge and Olga Koussevitzky Memorial Concert in August 1997), Christoph Eschenbach, and Daniele Gatti. The most recent Tanglewood performance by the BSO was Ozawa's in 1997, though Zubin Mehta and the Israel Philharmonic played it there in August 2001. The most recent subscription performances were Daniele Gatti's, as part of the opening program of the 2004-05 season.*

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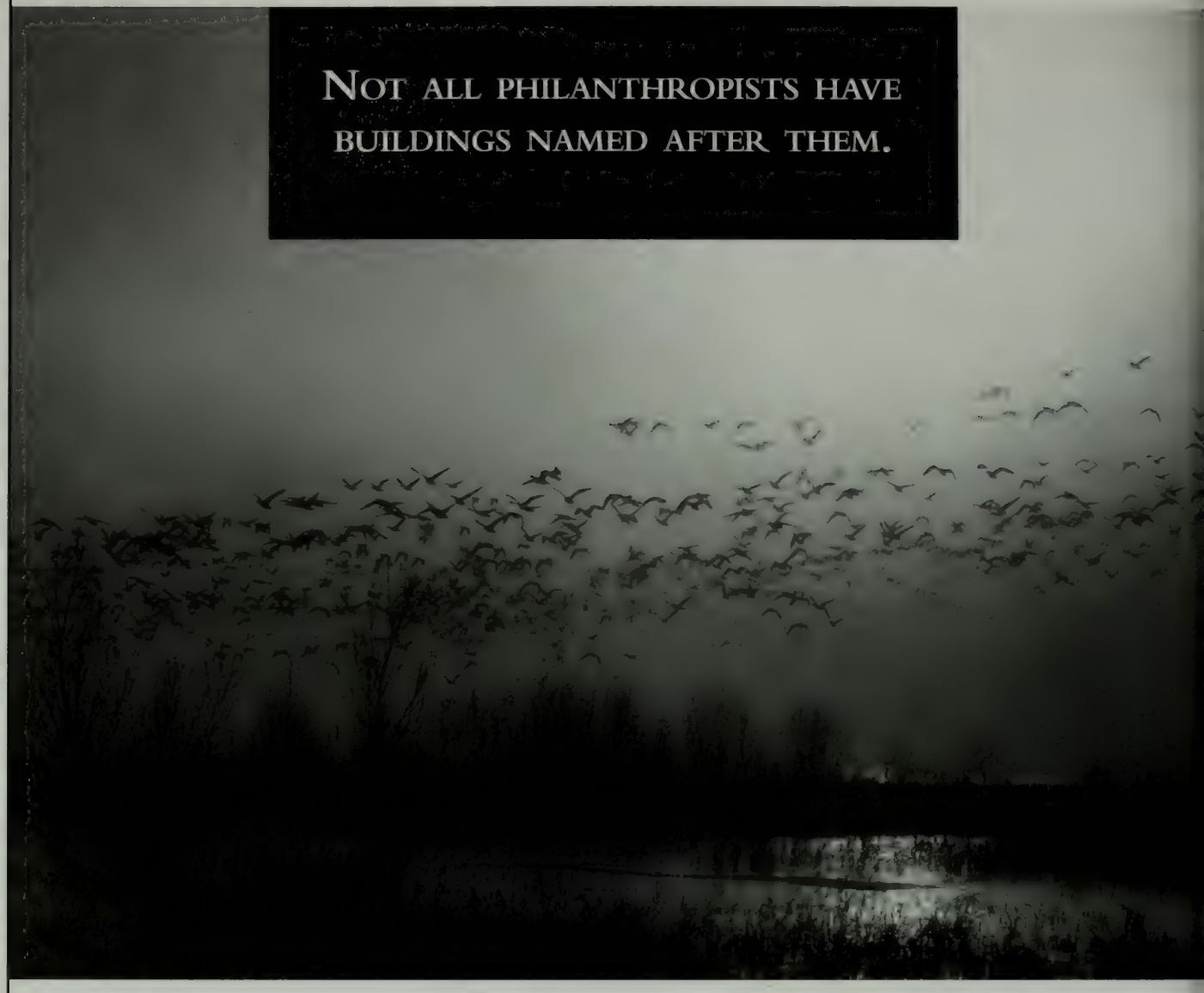
Currently, the best quickly available source of information about John Harbison is the website of his publisher, G. Schirmer (www.schirmer.com), which contains a biography, works list, reviews, and several interesting essays about the composer and individual pieces, including his opera *The Great Gatsby*. David St. George wrote the essay on Harbison in the New Grove II; Richard Swift wrote the one in The New Grove Dictionary of American Music (from 1983). The BSO's "Concert Companion" pages for Harbison at bso.org provide a multimedia view of the composer's career.

A live recording by James Levine and the Munich Philharmonic of Harbison's Symphony No. 3 was released as volume 7 in the series "Documents of the Munich Years" (Oehms Classics, with Gershwin's *Cuban Overture* and Ives's Symphony No. 2). James Levine's January 2000 Metropolitan Opera broadcast premiere of Harbison's opera *The Great Gatsby* was released last month by the Metropolitan Opera as part of an eleven-opera set (thirty-two CDs in all) commemorating the fortieth anniversary of the conductor's Met debut (available, as is a new eleven-opera box of Levine-led Met telecasts on twenty-one DVDs, at metoperashop.org and Amazon.com). David Alan Miller's recording of the Symphony No. 3 with the Albany Symphony also includes the composer's Flute Concerto and *The Most Often Used Chords* for orchestra (Albany Records). The Boston Symphony Orchestra and Seiji Ozawa recorded Harbison's Symphony No. 1, a BSO centennial commission, soon after its premiere in 1984 (New World Records), and the Boston Symphony Chamber Players, with pianist Gilbert Kalish, recorded the Piano Quintet and *Words from Paterson*, the latter with baritone Sanford Sylvan, on a disc with *Simple Daylight* performed by Kalish and soprano Dawn Upshaw (Nonesuch). Herbert Blomstedt's recording of the Second Symphony with the San Francisco Symphony Orchestra, although deleted by the original label (London), is available as a fully licensed reissue from ArkivMusic online. (The disc also includes Harbison's Oboe Concerto and Roger Sessions's Symphony No. 2.)

Also of interest in the extensive Harbison recordings catalogue are the recording by the Boston-based Cantata Singers and Orchestra, led by conductor David Hoose, of the Pulitzer Prize-winning cantata *The Flight into Egypt*, with soprano Roberta Anderson and baritone Sanford Sylvan; and the Boston Modern Orchestra Project's recordings of the ballet *Ulysses* and the opera *Full Moon in March*. BMOP's recording of Harbison's earlier opera, *Winter's Tale*, is forthcoming. The Lydian String Quartet's recording of Harbison's four string quartets was released last year (Centaur).

Robert Kirzinger

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Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). Other good starting points include Peter Franklin's *The life of Mahler* in the series "Musical lives" (Cambridge University paperback); Paul Banks's Mahler article from the 1980 New Grove Dictionary of Music and Musicians, reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback); Michael Kennedy's *Mahler* in the "Master Musicians" series (Oxford paperback), and Kurt Blaukopf's *Mahler* (Limelight paperback). The Mahler article in the revised Grove (2001) is by Peter Franklin. Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). The Kaplan Foundation's latest publication, published September 2010, is *Mahler's Concerts* by Knud Martner, which offers the first detailed history of Mahler on the podium, including music performed, soloists, concert halls, etc., for each of more than 300 concerts, as well as a great many reproductions from the original programs and concert announcements (co-published with Overlook Press). Jonathan Carr's *Mahler* offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). *Mahler Discography*, edited by Péter Fülöp, will still be valuable to anyone interested in Mahler recordings, despite its 1995 publication date (The Kaplan Foundation). Michael Steinberg's program notes on Mahler symphonies 1 through 10 are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Though now more than thirty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking from second-hand shops (Oxford University Press). Additional information on Mahler can be found as part of the BSO's "Classical Companion" feature at bso.org.

Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes three English-language volumes—*Vienna: The Years of Challenge, 1897-1904*; *Vienna: Triumph and Disillusion, 1904-1907*; and (the most recent volume, covering his final years) *Gustav Mahler: A New Life Cut Short,*

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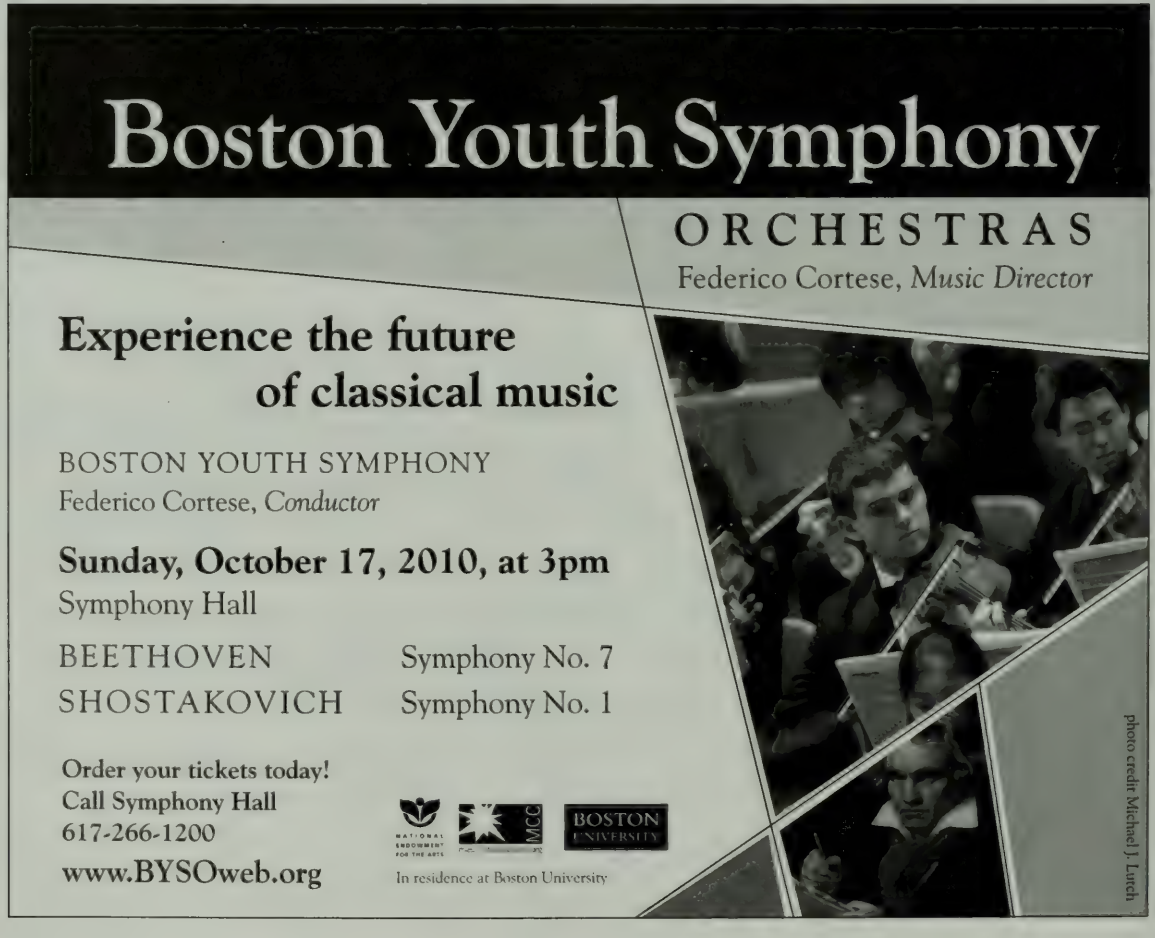
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1907-1911 (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Additions to the Mahler bibliography in recent years include *The Cambridge Companion to Mahler*, edited by Jeffrey Barham (Cambridge University paperback); *Gustav Mahler: Letters to his Wife*, edited by Antony Beaumont, Henry-Louis de La Grange, and Gunther Weiss (Cornell University Press; Beaumont previously compiled *Alma Mahler-Werfel: Diaries 1898-1902*, from the same publisher); and Stuart Feder's *Gustav Mahler: A Life in Crisis*, a psychoanalytic view of the composer's life (Yale University Press). *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of his major pieces, including a chapter by Donald Mitchell on the Symphony No. 5 (Oxford). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux).

The Boston Symphony Orchestra recorded Mahler's Fifth Symphony in 1963 with Erich Leinsdorf conducting (RCA) and in 1990 as part of its complete Mahler symphony cycle



led by Seiji Ozawa (Philips). James Levine recorded Mahler's Symphony No. 5 in 1977 with the Philadelphia Orchestra (RCA). Other noteworthy recordings include (alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon) or more recently with the Lucerne Festival Orchestra (Euroarts), Daniel Barenboim's with the Chicago Symphony Orchestra (Teldec), Leonard Bernstein's with either the New York Philharmonic (Sony) or the Vienna Philharmonic (Deutsche Grammophon), Pierre Boulez's with the Vienna Philharmonic (Deutsche Grammophon), Daniele Gatti's with the Royal Philharmonic Orchestra (RCA), Bernard Haitink's with both the Concertgebouw Orchestra of Amsterdam and the Berlin Philharmonic (both on Philips, plus, for those interested, a recent super-hybrid remastering of the Concertgebouw recording on Pentatone), Georg Solti's with the Chicago Symphony (Decca), Klaus Tennstedt's with the London Philharmonic (EMI, the 1988 live recording, not his ten-years-older studio account), Michael Tilson Thomas's with the San Francisco Symphony (a live 2005 performance on the orchestra's own label), Bruno Walter's with the New York Philharmonic (Sony, monaural, the work's first complete recording, from 1947), and Benjamin Zander's with the Philharmonia Orchestra (Telarc). Bruno Walter's 1938 recording of the Adagietto alone, with the Vienna Philharmonic, is in the excellent "Great Conductors of the 20th Century" volume devoted to that conductor (EMI/IMG Artists). At just eight minutes long, Walter's approach to the Adagietto stands in sharp contrast to the much slower tempos so often favored by today's conductors. Equally interesting—fascinating, even, given the difference in string-playing style from that of modern orchestras—is the recording of the Adagietto that Willem Mengelberg made with the Concertgebouw Orchestra of Amsterdam in 1926 (for a while available on budget-priced Naxos, with additional selections by Strauss, Wagner, and Humperdinck).

Finally, of special interest, an extraordinary document in sound: in November 1905, Mahler "recorded" four pieces of his music on piano rolls for the Welte-Mignon player-piano system, including piano transcriptions of the first movement of his Symphony No. 5; "Das himmlische Leben" (the finale of the Fourth Symphony); "Ging heut' morgen übers Feld" from his *Songs of a Wayfarer*, and his early song "Ich ging mit Lust durch einen grünen Wald." If you can find it, these were issued on the compact disc "Mahler Plays Mahler: The Welte-Mignon Piano Rolls," produced by Gilbert Kaplan some years ago for Golden Legacy Recorded Music (IMP Classics). That disc also included repetitions of the first three pieces with the vocal lines performed by present-day singers Yvonne Kenny and Claudine Carlson, in the belief that Mahler may have intended the piano rolls to be used for practice by singers, and it was filled out with a half-hour oral history, "Remembering Mahler," incorporating reminiscences taped in the early 1960s by people associated with the composer, including the composer's daughter Anna and musicians who played under him in Vienna and New York.

Marc Mandel

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Wednesday, October 20, 7:30pm (Open Rehearsal)
Thursday, October 21, 8pm
Friday, October 22, 1:30pm
Saturday, October 23, 8pm
Tuesday, October 26, 8pm

MARCELO LEHNINGER conducting

BARBER — OVERTURE TO "THE SCHOOL FOR SCANDAL," OPUS 5

BEETHOVEN — VIOLIN CONCERTO IN D, OPUS 61

Allegro ma non troppo
Larghetto
Rondo

PINCHAS ZUKERMAN

{ INTERMISSION }

TCHAIKOVSKY — SYMPHONY NO. 5 IN E MINOR, OPUS 64

Andante—Allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso—Allegro vivace—
Moderato assai e molto maestoso

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (OCTOBER 20, 22) AND BOSTON UNIVERSITY-BASED CONDUCTOR AMY LIEBERMAN (OCTOBER 21, 23, 26)

The young Brazilian conductor Marcelo Lehninger, who is one of the BSO's two new assistant conductors for this season, makes his debut with the orchestra in these concerts. He is joined by celebrated violinist Pinchas Zukerman for Beethoven's majestic and lyrical Violin Concerto. Samuel Barber's characterful *School for Scandal* Overture—inspired by the English dramatist Richard Sheridan's 18th-century comedy—was his first publicly performed orchestral work and a great success for the twenty-one-year-old composer. Anchoring the program is Tchaikovsky's broad, Romantic, dramatic Symphony No. 5, one of the most popular in the repertoire.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Sunday, October 17, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with **ANDRÉ PREVIN**, piano

MARTINŮ	*Les Madrigaux* for oboe, clarinet, and bassoon
PREVIN	*Octet for Eleven*, for flute, oboe, clarinet, bassoon, horn, trumpet, two violins, viola, cello, and double bass (world premiere; BSO commission)
MILHAUD	*La Cheminée du Roi René*, for wind quintet, Op. 205
MOZART	Piano Quartet in G minor, K.478

Wednesday, October 20, 7:30pm (Open Rehearsal)

Thursday 'C'	October 21, 8-10:10
Friday 'A'	October 22, 1:30-3:40
Saturday 'B'	October 23, 8-10:10
Tuesday 'C'	October 26, 8-10:10

MARCELO LEHNINGER, conductor
PINCHAS ZUKERMAN, violin

BARBER	Overture to *The School for Scandal*
BEETHOVEN	Violin Concerto
TCHAIKOVSKY	Symphony No. 5

Thursday 'B'	October 28, 8-10
Friday 'B'	October 29, 1:30-3:30
Saturday 'B'	October 30, 8-10
Tuesday 'B'	November 2, 8-10

DAVID ROBERTSON, conductor
NICOLAS HODGES, piano

BRAHMS	*Tragic* Overture
ADAMS	*Doctor Atomic* Symphony
PROKOFIEV	Piano Concerto No. 2
BARTÓK	Suite from *The Miraculous Mandarin*

Thursday, November 4, 10:30am (Open Rehearsal)

Thursday 'D'	November 4, 8-9:55
Friday Evening	November 5, 8-9:55
Saturday 'A'	November 6, 8-9:55
Tuesday 'C'	November 9, 8-9:55

RAFAEL FRÜHBECK DE BURGOS, conductor
ALEXANDRA COKU, soprano
NATHALIE STUTZMANN, contralto
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TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

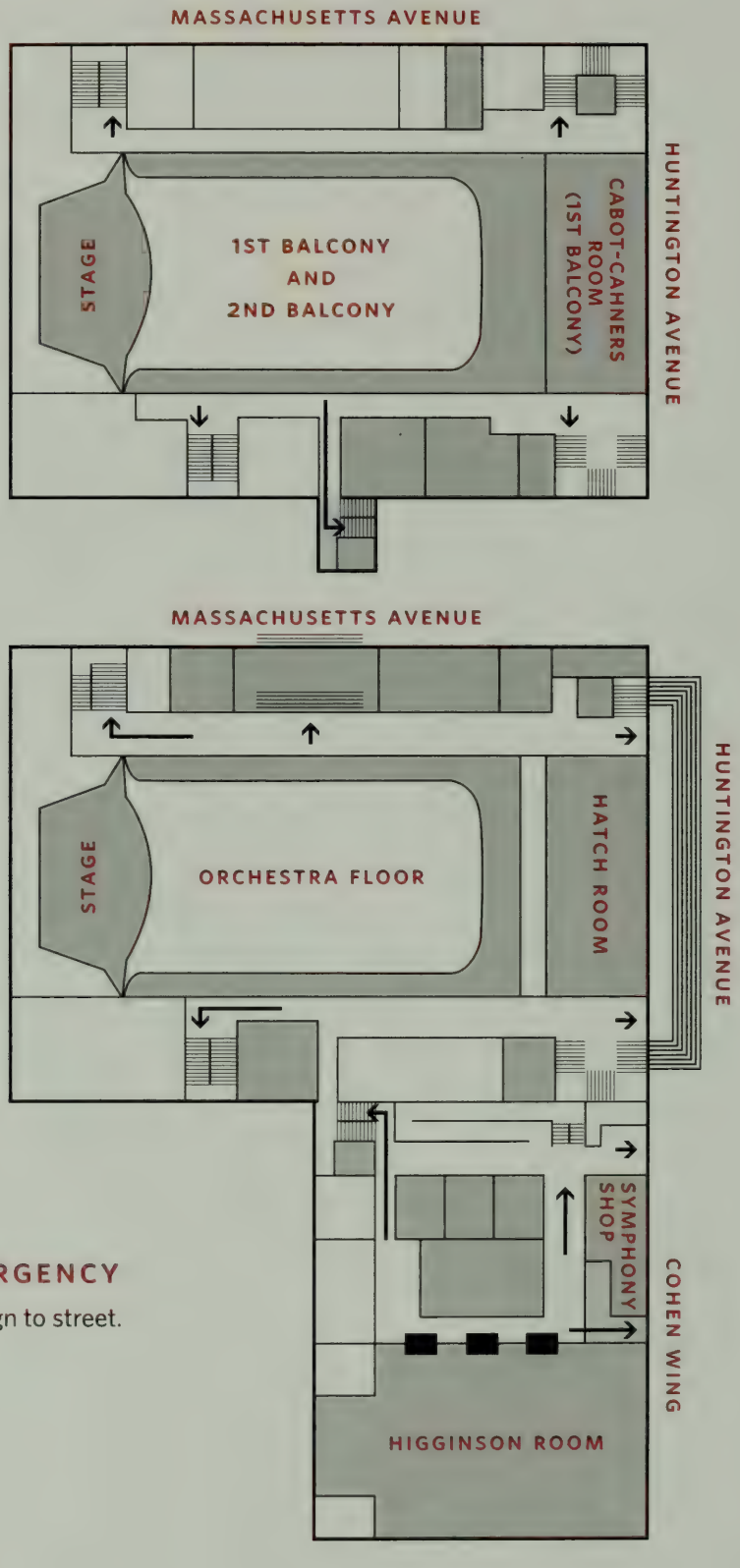
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The Boston Symphony Orchestra performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 10 a.m. until 6 p.m. Monday through Friday (12 noon until 6 p.m. on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at 12 noon when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

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Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by 99.5 All-Classical.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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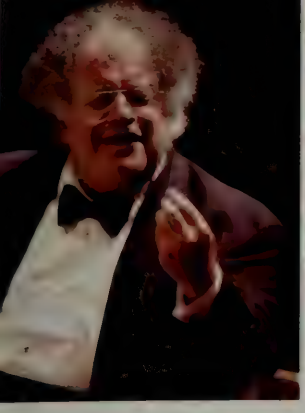
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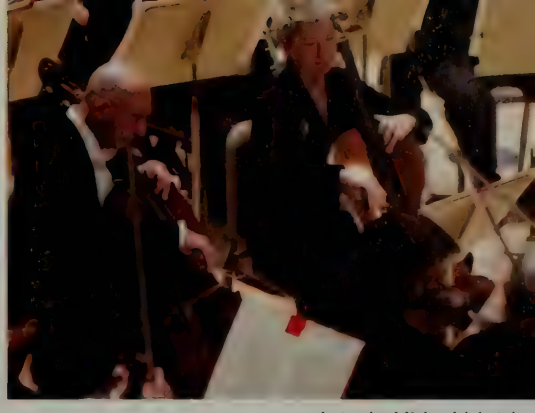
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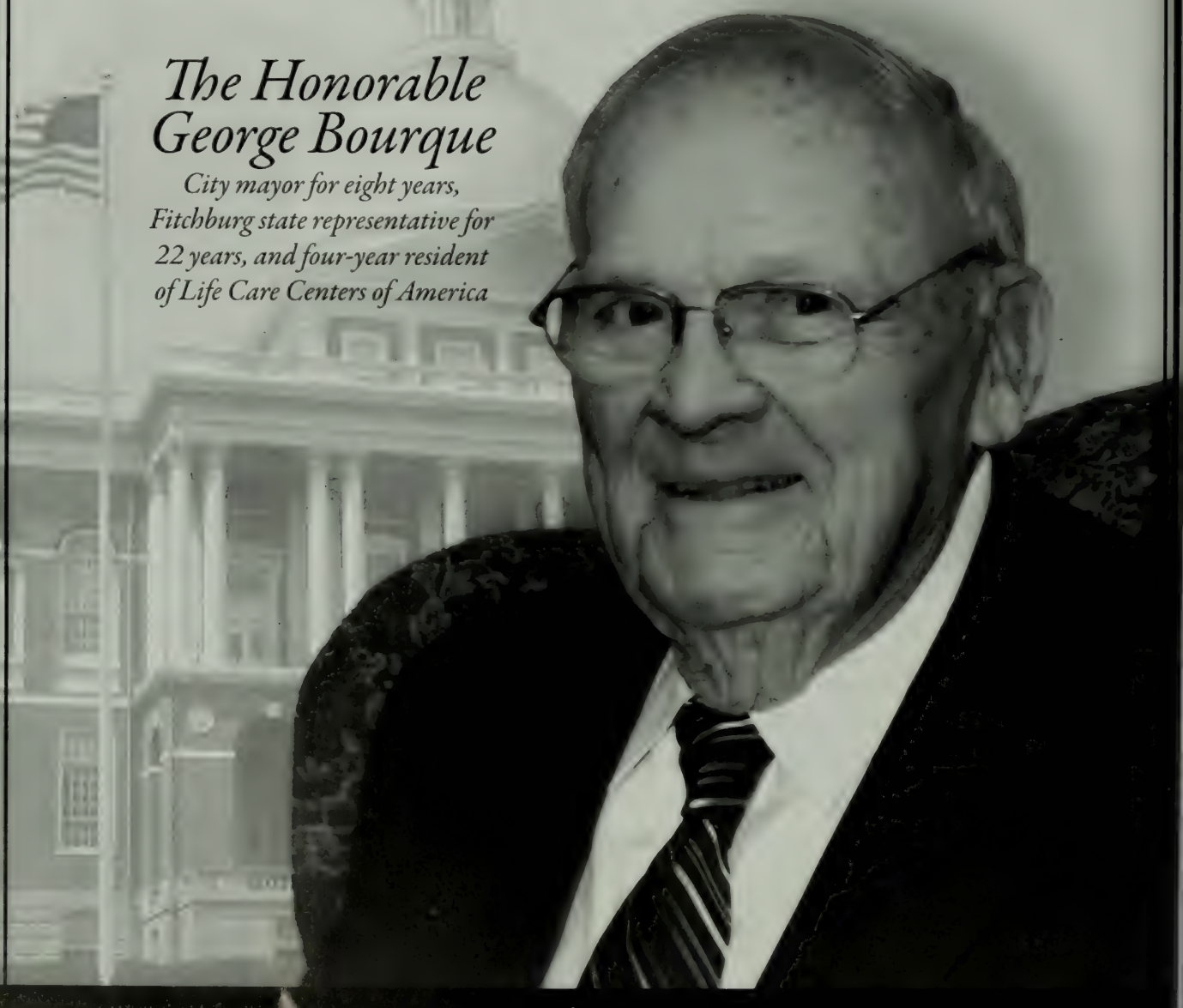
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"BSO 101: Are You Listening?" A New Free Adult Education Series

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for a series of four informal sessions designed to enhance your listening ability while focusing on selected music to be performed by the BSO. Each session—all on Wednesdays from 5:30-6:45 p.m., and free to anyone interested—will be followed by a reception offering beverages, hors d'oeuvres, and further time to share your thoughts with all involved. After an initial, introductory session on classic works by Brahms, Mozart, and Haydn (October 27), the remaining sessions will focus on "Schumann as Innovator," anticipating the BSO's complete Schumann symphony cycle to be performed in late November/early December (November 10); illustrative music by Delius, Strauss, Scriabin, and Dvořák (January 12), and the contrasting musical vocabularies of Liszt, Sibelius, Ravel, and Berlioz (March 30). A listing of the specific music to be discussed will be posted on bso.org at least three to four weeks in advance of each session. No prior training is required, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers

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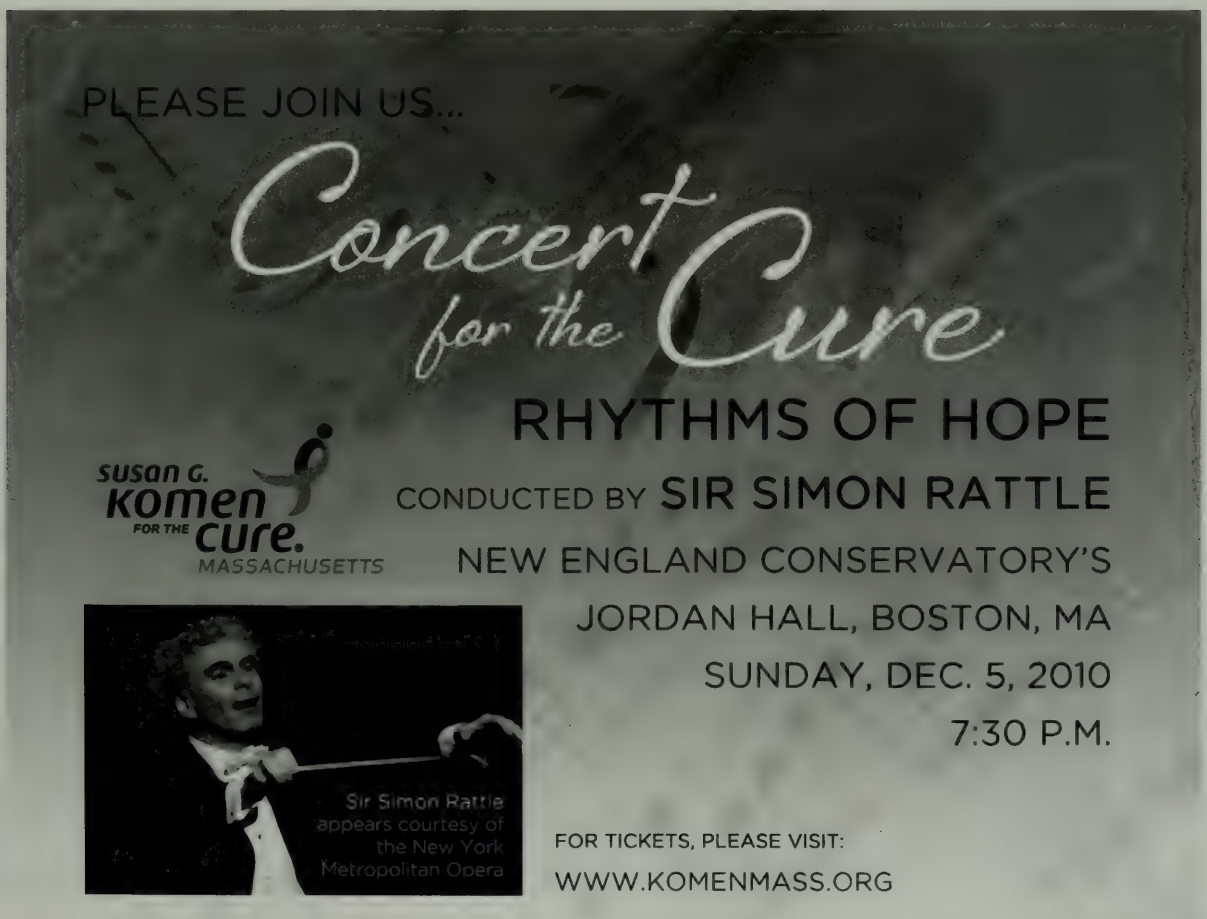
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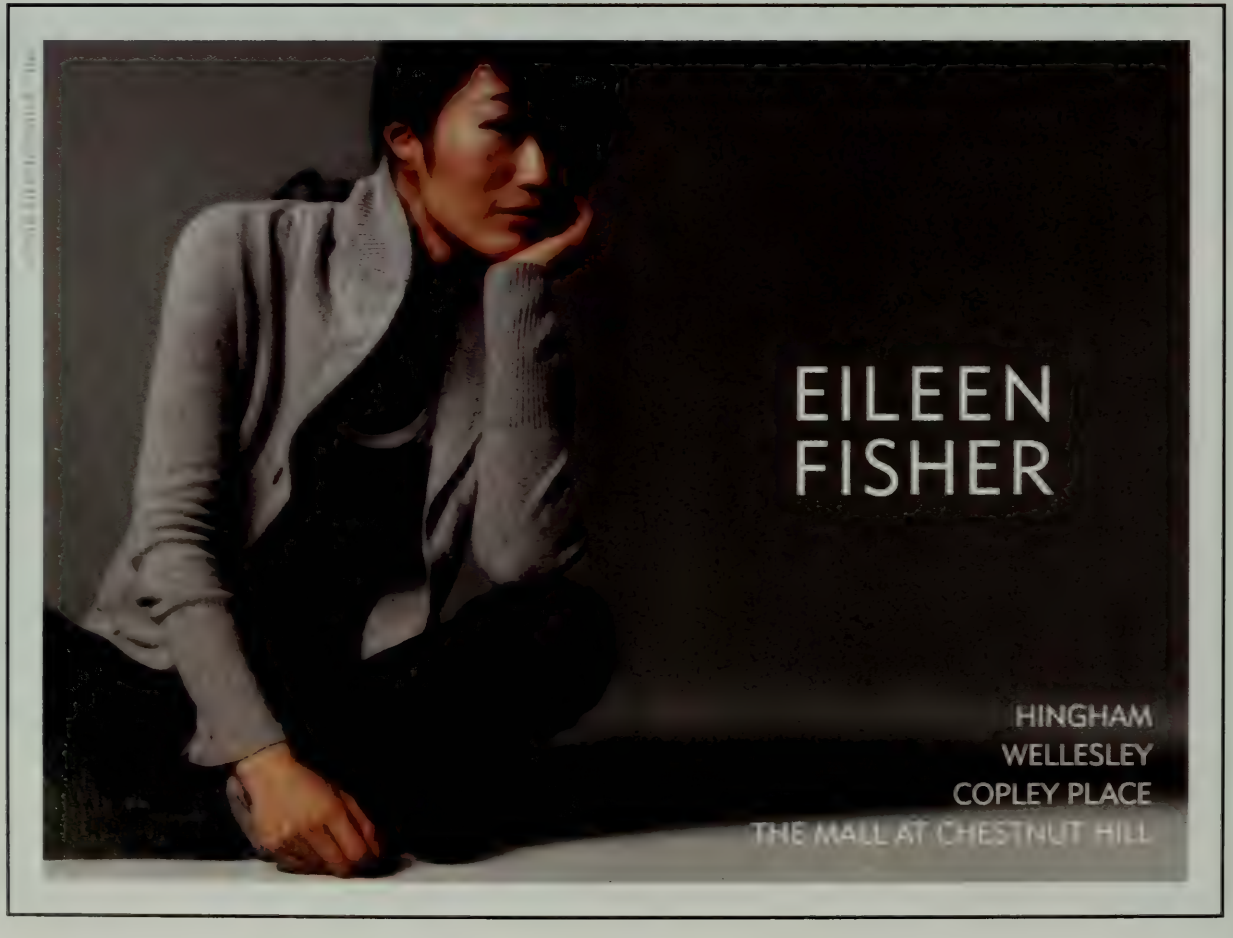
from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Boston University-based conductor Amy Lieberman (October 21, 23, 26) and BSO Director of Program Publications Marc Mandel (October 22) discuss Barber, Beethoven, and Tchaikovsky. In the weeks ahead, Assistant Director of Program Publications Robert Kirzinger discusses Brahms, John Adams, Prokofiev, and Bartók (October 28-November 2), Elizabeth Seitz of the Boston Conservatory discusses Falla and Brahms (November 4-9), and Jan Swafford of the Boston Conservatory discusses Haydn and Mozart (November 11-13).

Introducing "UnderScore Fridays"

This year the BSO offers an exciting, new, three-concert subscription option with a brand-new format—"UnderScore Fridays." These concerts incorporate commentary from the conductor, and all have an early start-time of 7 p.m., allowing attendees to socialize after the performance. The Symphony Hall bars will remain open, and subscribers to the series may attend a complimentary post-concert reception where they will be able to meet the artists. The dates are January 14 (music of Delius, Mozart, and Strauss, with conductor Sir Mark Elder and pianist Lars Vogt), February 11 (music of Haydn, Sibelius, and Korean composer Unsuk Chin, whose Cello Concerto will have its American premiere, with conductor Susanna Mälkki and cellist Alban Gerhardt), and March 25 (music of Tchaikovsky, Sibelius, and English composer Thomas Adès, who also conducts, with violinist Anthony Marwood and vocal soloists Hila Plitmann, Kate Royal, Toby Spence, and Christopher Maltman). Tickets for the three-concert series range in price from $90 to $336. For more information, call the BSO Subscription Office at (617) 266-7575 or 1-888-266-7575, or visit bso.org.




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Chamber Music Teas

Once again this season, Chamber Music Teas are scheduled for six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall, beginning this year on Friday, November 5. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the Boston Symphony Orchestra. The doors to the Cohen Wing of Symphony Hall on Huntington Avenue open at 1:30 p.m., and the concert begins at 2:30 p.m. Subscriptions to all six concerts are still available for $81. Individual tickets are $16. For further information, or to subscribe, please call Symphony-Charge at (617) 266-1200, or visit bso.org.

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to the BSO concerts at Symphony Hall. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. The season's first post-concert reception takes place on Tuesday, October 26, in Higginson Hall. Please check bso.org for further details and information about forthcoming events.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

The Eloise and Raymond H. Ostrander Memorial Concert, Thursday, October 21, 2010

Eloise and Raymond H. Ostrander lived in Weston for many years and attended the Thursday 'B' series in Symphony Hall for twenty-three years. Mr. and Mrs. Ostrander were married in 1947; they moved from Weston to Sandwich, Massachusetts, in 1971. Mrs. Ostrander died in 1991. Mr. Ostrander taught in public schools in Livonia and in Springwater, New York. He was high school principal in Springwater, Caledonia, and Herkimer, New York, and superintendent of the Oak Ridge Schools in Oak Ridge, Tennessee, and the Mineola Public Schools in Mineola, New York. He was Professor of Education and Chairman of the Department of Administration at Boston University from 1961 to 1971. Ray Ostrander was active in numerous educational organizations. He co-authored a textbook on educational administration and wrote numerous articles for professional journals. During his life in Sandwich he served on several town committees and was actively involved in the Cape Cod Conservatory. In recognition of their generous bequest, a Thursday-night BSO subscription concert each October has been designated "The Eloise and Raymond H. Ostrander Memorial Concert."

Elfers Endowed Guest Artist Engagement, Saturday, October 23, 2010

Saturday evening's appearance by Pinchas Zukerman is supported by the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Trustee Bill Elfers for this generous gift in honor of his wife, Deborah. Income from this permanent fund in the BSO's endowment is designated for expenses associated with the BSO's engagement of quality guest artists performing in the BSO's subscription season.

Deborah's efforts on the BSO's behalf include

directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, she has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, hosted Higginson Society events, and, with other key volunteers, organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of New England Conservatory of Music, where she studied voice; she now serves on the Conservatory's Board of Trustees.

Bill and Deborah continue to support the BSO generously in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several seats in the first balcony of Symphony Hall, and have attended Opening Night at Symphony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for the BSO: "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony as the world's greatest orchestra organization."

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

Support the Businesses That Support the BSO: The Fairmont Copley Plaza Hotel

Did you know that there are more than 400 businesses and corporations that support the BSO? Whether as Major Corporate Sponsors, Boston or Tanglewood Business Partners, Corporate Foundations, or supporters of "A Company Christmas at Pops" and "Presidents at Pops," our corporate partners play a vital role in helping us sustain our mission. You can lend your support to the BSO, Boston Pops, and Tanglewood by supporting the companies who support us. The BSO Corporate Partner of the Month for October is The Fairmont Copley Plaza Hotel. Located less than a mile from Symphony Hall, The Fairmont Copley Plaza is the "home away from home" for many BSO and Pops guest artists and conductors. The Fairmont Copley Plaza, along with its parent company Fairmont Hotels and Resorts, is a Great Benefactor of the BSO with more than twenty years as a corporate partner, and has been the Official Hotel of the BSO and Pops since 2002. Fairmont also supports the Boston Business Partners and both "A Company Christmas at Pops" and "Presidents at Pops." The hotel has been a symbol of Boston's rich history and elegance since its gala opening in 1912. From business and leisure travel to meetings to social events and weddings, The Fairmont Copley Plaza strives to orchestrate an exceptional experience and lasting memories for all of its visitors. The Oak Room is the property's regal, comfortably elegant restaurant serving breakfast, lunch, and dinner. The Fairmont Copley Plaza also features suites themed around both the BSO and Pops, featuring music, artwork, and memorabilia designed to ensure a melodic stay. For more information, or to book your next visit, go to fairmont.com/copleyplaza.

BSO Members in Concert

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform Boccherini's *La musica notturna delle strade di Madrid* (*The night music of Madrid*), Turina's *Oración del Torero*, for string quintet, and Dvořák's String Quartet No. 12 in F, Opus 96, *American* (with cellist Sasha Scolnik-Brower, winner of the 2010 Walden Chamber Players Young Artist Competition), on Sunday, October 24, at 4 p.m. at Wilson Chapel, Andover Newton Theological School, 210 Herrick Road, Newton Centre. Tickets are $15 adults, $5 students; children under twelve admitted free of charge. To reserve tickets, call (617) 744-0452.

A number of BSO string players, many of them New England Conservatory alumni, are featured in the "First Monday" concert of November 1, at 8 p.m. at NEC's Jordan Hall. Joining BSO concertmaster Malcolm Lowe for Brahms's Sextet in G, Opus 36, are BSO/NEC colleagues Glen Cherry and Julianne Lee, violins, and Blaise Déjardin, cello, as well as NEC faculty violist Dimitri Murrath and cellist Paul Katz. BSO bassists James Orleans, Todd Seeber, and Lawrence Wolfe, joined by Donald Palma, perform Gunther Schuller's Quartet for Double Basses (1947) in honor of the 85th birthday of the composer, who is also a former NEC President. Also on the program is Beethoven's Trio in G, Opus 1, No. 2, performed by the Boston Trio (Heng-Jin Park, piano, Irina Muresanu, violin, and Allison Eldredge, cello). Admission is free.

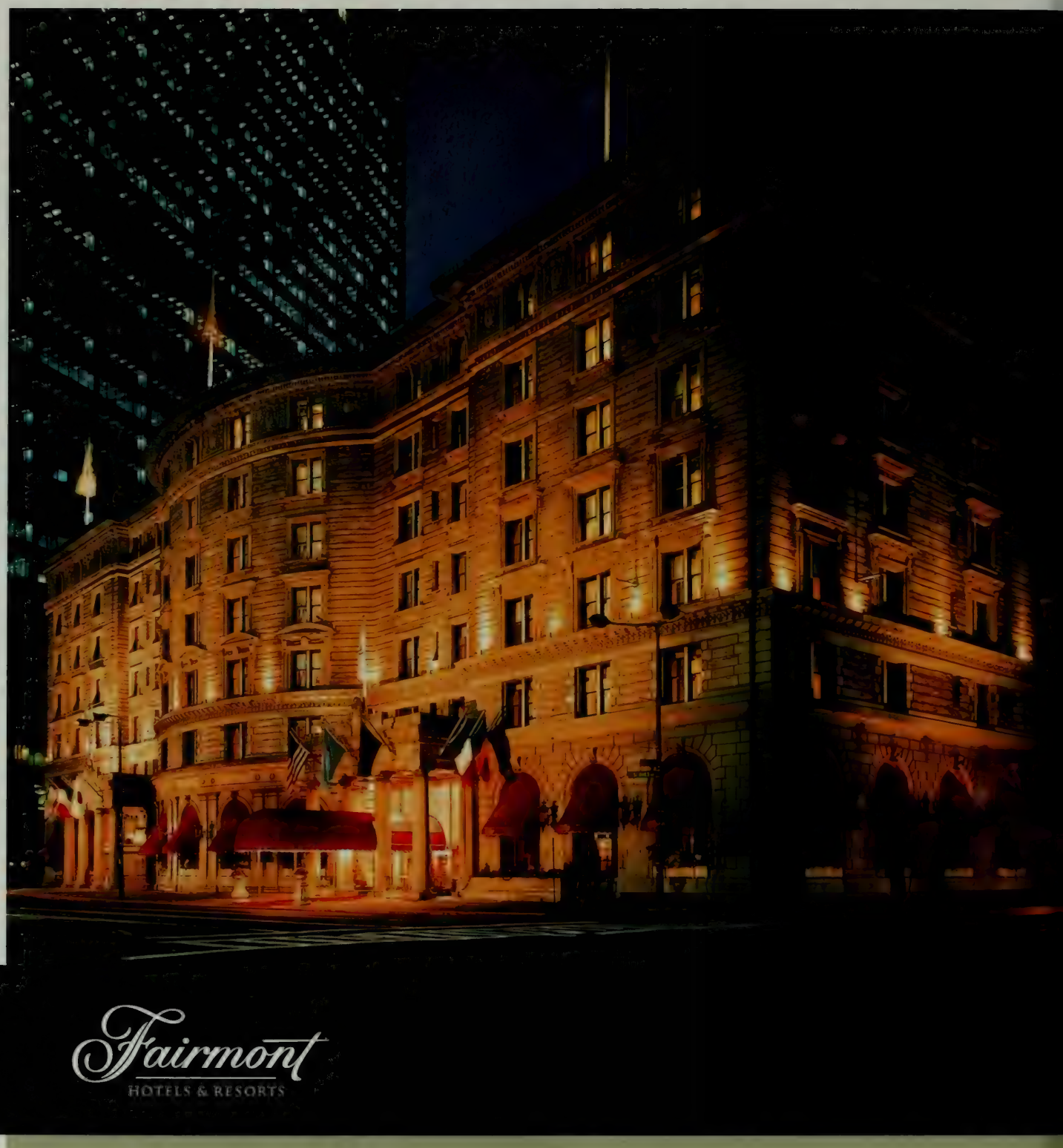
Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble opens its 2010-11 season with Ravel's Piano Trio and Schubert's Piano Trio in E-flat, D. 929, on Friday, November 5, at the Peabody Essex Museum in Salem, and on Sunday, November 7, at Trinity Church in Newton Centre. Joining Mr. Miller are violinist Sharan Leventhal and pianist Randall Hodgkinson. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. (except November 13 and December 11) and every Wednesday at 4 p.m. (except December 15, January 5, and February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting). All tour reservations may be made by visiting us online at bso.org, or contacting the BSAV Office at (617) 638-9390 or by e-mailing bsav@bso.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



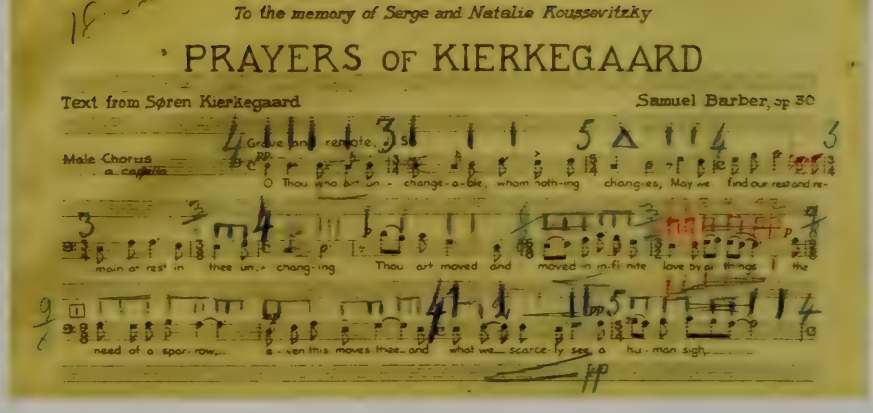
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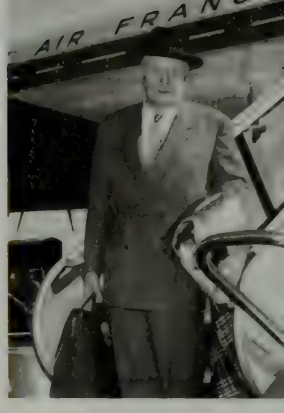
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

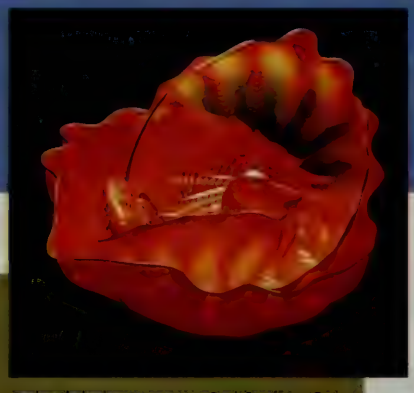
BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

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Boston Symphony Orchestra

2010–2011

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BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

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Ikuko Mizuno §
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Aza Raykhtsaum *
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Bonnie Bewick *
Stephanie Morris Marryott and Franklin J. Marryott chair

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Bessie Pappas chair

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Kristin and Roger Servison chair

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Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

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Shirley and J. Richard Fennell chair, fully funded in perpetuity

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David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

Yuncong Zhang *

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Steven Ansell
Principal
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Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka * §

Rebecca Gitter *

CELLOS
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *

Adam Esbensen *

Blaise Déjardin *

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Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

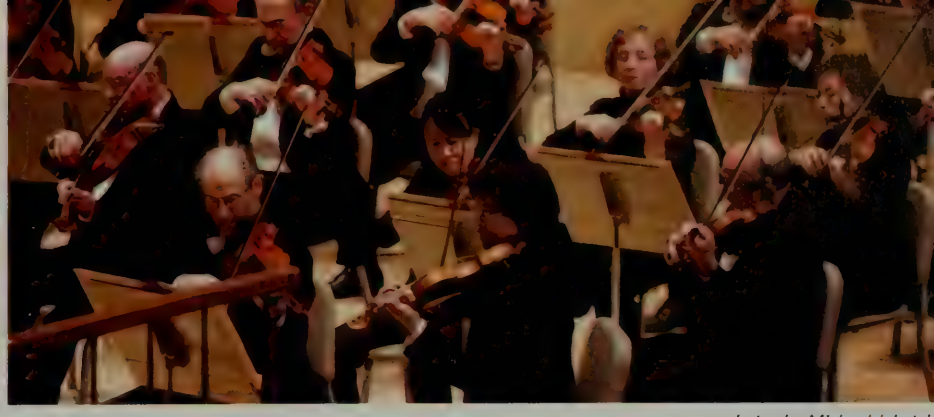
John Stovall *

FLUTES
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Michael Martin
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Stephen Lange

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

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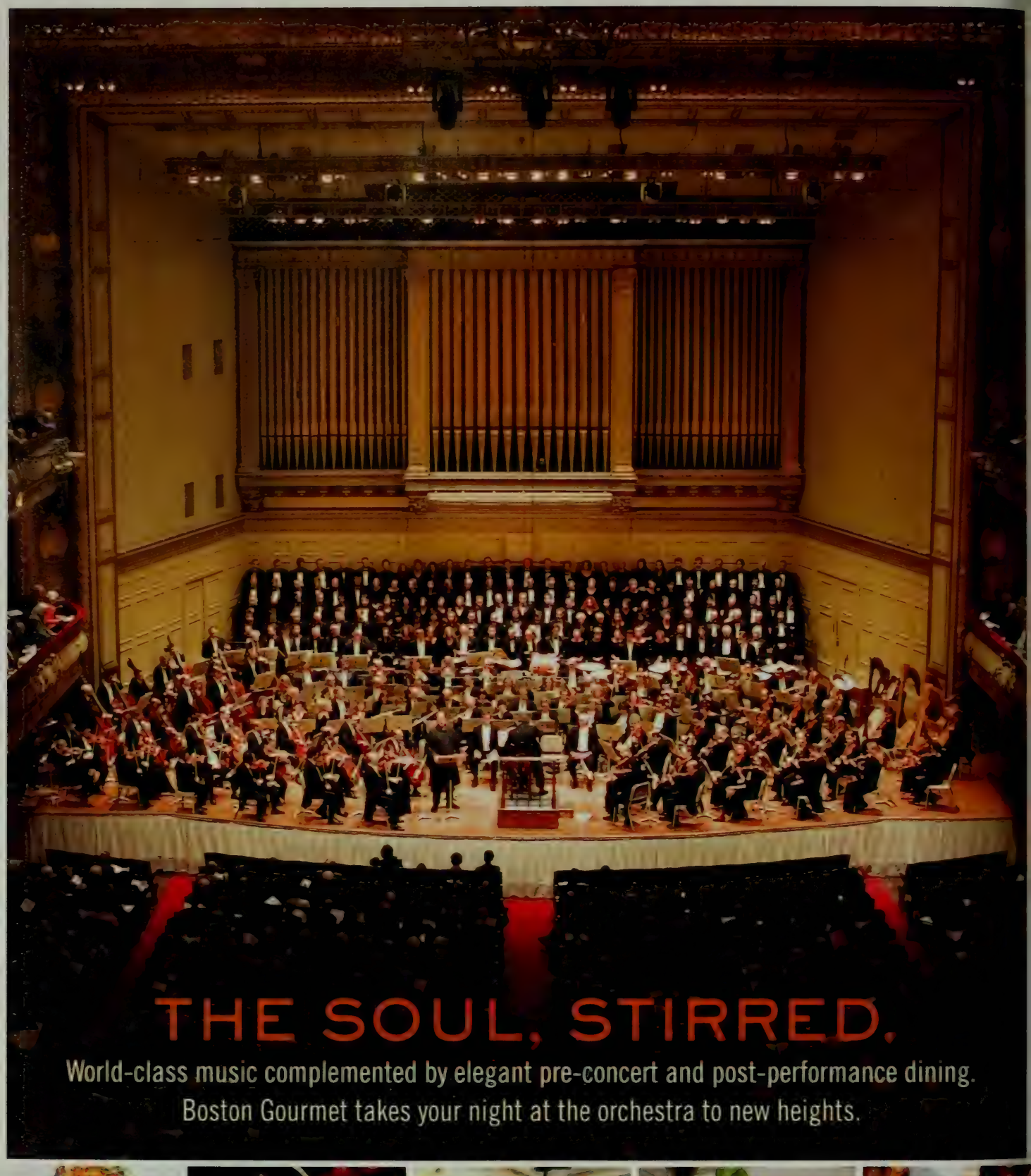
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Rondo

PINCHAS ZUKERMAN

{ I N T E R M I S S I O N }

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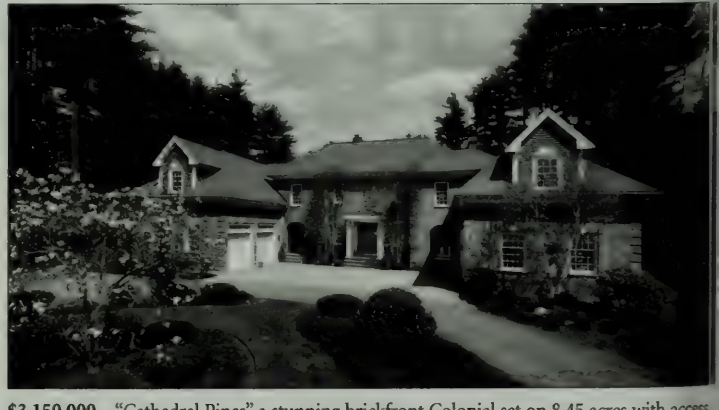
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Samuel Barber

Overture to "The School for Scandal," Opus 5

SAMUEL OSBORNE BARBER II was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York City on January 23, 1981. He composed his Overture to "The School for Scandal"—his first composition for full orchestra—in the summer of 1931. The first performance was given by the Philadelphia Orchestra on August 30, 1933, with Alexander Smallens conducting, in its last outdoor summer concert of the season at the Robin Hood Dell, before an audience of nearly 8,000 people.

THE SCORE OF THE OVERTURE calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, suspended cymbal, bells, triangle, harp, celesta, and strings.

Samuel Barber's musical legacy stands as testimony to the awareness he expressed when he was eight or nine, in a hesitant "Notice to *Mother* and *nobody else*," which reads in part: "To begin with I was not meant to be an athelet [*sic*]. I was meant to be a composer, and will be I'm sure... Don't ask me to try to forget this unpleasant thing and go play football.—Please—Sometimes I've been worrying about this so much that it makes me mad (not very)."

Barber began piano lessons when he was six, started composing when he was seven, and briefly took cello lessons; he was encouraged in his musical pursuits by his maternal aunt, the contralto Louise Homer. In 1924, when he was fourteen, Barber entered the Curtis Institute of Music in Philadelphia as a member of its first class, studying piano, composition, conducting, and voice. Already during his eight years at Curtis, where he later taught composition from 1939 until 1942, he produced several works that marked

Samuel Barber in 1936, outside his studio in Rome

When Samuel Barber's music was new, and for decades afterwards, his music was widely criticized for its conservative idiom. The following comments, from an opposing view by the American poet Robert Horan that appeared originally in the March/April 1945 issue of "Modern Music," are excerpted from the Boston Symphony program book of February 10-11, 1950, concerts that included performances of the Overture to "The School for Scandal" under the direction of Charles Munch.

There is [today] an over-emphasis everywhere on the periphery, the marginalia, the function or the contemporaneity of music. It may be neither here nor there that a certain natural period of revolutionary brilliance is clearing away and leaving a good deal of smoke. But today one has so often the feeling that music has a superfluity of supports and facilities, what Busoni has termed a "mimicry of temperament."... It is therefore refreshing and uncommon to discover individuals who, without resorting to any current standard of methods or mannerisms, have entered the front-rank of contemporary composition.

It is in this sense that the music of Samuel Barber seems of particular importance; because of its concentration on the beauty and possibility of design; because of its alive and moving personality and its entirely musical integrity.

What has been designated as conservative in Barber's work is partially due to this emphasis on the larger aspects of architecture. Instead of cohering small units, he coheres large ones; instead of designing for textural pieces, explosions, surprises, unusual sound combinations in small relationships, he regards these as a matter of texture, and texture as the surface of his fabric. His orchestration is simple and aristocratic. His movement uses little static development and the invention seems to move underneath rather than on top of the music. It is essentially non-eclectic and non-urban and often romantic in character. His personality is decisive often by virtue of what he has learned to do without—the temptation toward breaking up instead of sustaining, the abdication of strong thematic material in favor of immediacy or effect. He makes concessions to simplicity but none to pedestrianism....

This kind of music is neither sinewy nor athletic. It is not particularly robust or nervous, in the American sense of these words. It is not folksongish or nationalistic; its flavor as well as its technic [*sic*] is rather international in character. This perhaps explains, to a degree, the interest it has sustained outside the borders of this country....

[O]ne discovers that Barber's music is not "neo"-anything. It is actually and absurdly romantic in an age when romanticism is the catchword of fools and prophets. It is written intensely for strings, in a period when music is written intensely for brass. Its intention is wholly musical. Its convention is rare, in that it establishes a personality before an idea, but a meaning before an effect. It is economical, not of necessity but of choice. It is cerebral only in the perspective of its craft, its logic and its form. It cannot properly be called "the answer" to anything, or the direction that music *must* take, for its distinction is entirely individual.... [I]t is composed. On the paper and in the ear, its design and its articulateness reveal a profound elegance of style, and a personal, anti-mechanical melancholy.

him as a talented composer, among them his Opus 3 *Dover Beach*, a setting for voice and string quartet of Matthew Arnold's text, which Barber himself recorded in 1935.

By the time of his death in January 1981, the seventy-year-old composer had produced works in nearly every important genre. Anyone coming to his music for the first time will want to know at least this small cross-section of his output: *Knoxville, Summer of 1915*, a setting for soprano and orchestra of a James Agee text; the *Hermit Songs* and *Despite and Still*, both for voice and piano; the Cello Sonata; the Piano Sonata (called by Vladimir Horowitz "the first truly great native work in the form"); the Adagio for Strings (originally the slow movement of his String Quartet, and premiered, along with the composer's First Essay for Orchestra, by Arturo Toscanini and the NBC Symphony in 1938); and the Overture to *The School for Scandal*, his first composition for full orchestra, and the first of his works to be performed by a major orchestra (the Philadelphia Orchestra, two years after he wrote it). In addition, there are two important operas: the Pulitzer Prize-winning *Vanessa*, which was premiered at the Metropolitan Opera in 1958 and produced at the

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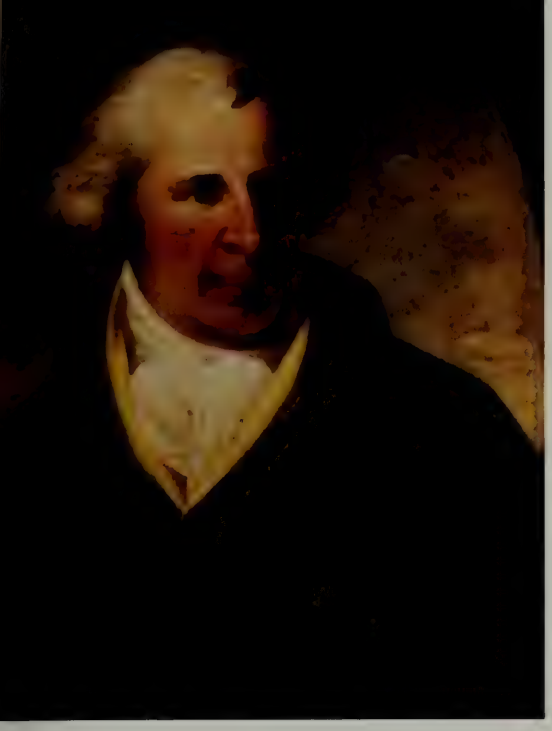
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The English dramatist and politician Richard Brinsley Sheridan (1751-1816)

Salzburg Festival the same year; and *Antony and Cleopatra*, which was entirely overwhelmed by Franco Zeffirelli's production when it opened the Metropolitan Opera House at Lincoln Center in September 1966 and which, in its revised version of 1974 (premiered at the Juilliard School in February 1975), made clear the need for reevaluation. (A recording drawn from performances at the 1983 Spoleto Festival remains available.)

In his approach to musical form and harmony, Barber never attempted to deny his affinity for the musical romanticism of the nineteenth century. In 1971 he observed that "I write what I feel. I'm not a self-conscious composer." His work is always lyrically and dramatically expressive in a way that readily brings the listener into his music. And it is not surprising that his first composition for full orchestra takes as its point of departure a theatrical work—Richard Sheridan's 1777 comedy of manners, *The School for Scandal*—given his love of literature and the frequency with which he would set words to music. In fact, his inclination toward vocal music and the theater was presaged early on, when, at age ten, the young Sam Barber composed one act (all that the librettist, the family cook, could produce!) of an opera, *The Rose Tree*, which he performed with his sister Sara.

Barber spent several summers in Italy with his Curtis classmate and life partner Gian Carlo Menotti, primarily in Cadegliano, the country town near Lake Lugano where Menotti was born. Barber conceived the idea for the Overture to *The School for Scandal* in Cadegliano in the summer of 1931, during which he also made time for lessons with his composition teacher Rosario Scalero, who lived a short distance away. (Barber's biographer Barbara B. Heyman has written that the overture was "tossed off betwen tennis matches, swimming, bicycle trips, reading, and shopping excursions.") He copied out the parts of the overture in Philadelphia that fall, after composing *Dover Beach*, but he was unsuccessful in his attempts to have the orchestra of the Curtis Institute try the piece out. He was in Italy again in 1933 when news reached him of the work's premiere by the Philadelphia Orchestra. Also that year, the overture won the Bearns Prize of Columbia University

(Barber had previously won this award for his Violin Sonata in 1928), and the $1200 prize money enabled him to take singing lessons and study conducting in Vienna that fall. The years immediately following brought further travel in Europe, composition at the American Academy in Rome funded by Pulitzer traveling scholarships and the Prix de Rome, and several important premieres, including performances by the Cleveland Orchestra under Artur Rodzinski and the NBC Symphony under Arturo Toscanini, whom Barber and Menotti had met in Italy just weeks before the Overture to *The School for Scandal* was played by the Philadelphia Orchestra in 1933.

First performed on May 8, 1777, at London's Drury Lane Theatre, Sheridan's five-act comedy centers around a group of characters for whom gossip—and its use—are not just a primary activity, but a way of life. Here, from the fourth act, is a typical exchange:

> LADY TEAZLE: But isn't it provoking to hear the most ill-natured things said to one? And there's my friend Lady Sneerwell [who] has circulated I don't know how many scandalous tales of me! and all without any foundation too—that's what vexes me.
>
> JOSEPH SURFACE: Aye madam, to be sure that is the provoking circumstance without foundation! yes, yes, there's the mortification, indeed—for when a scandalous story is believed against one, there certainly is no comfort like the consciousness of having deserved it.

Barber's overture was intended from the start for performance in the concert hall rather



than in conjunction with a theatrical production of the play; its music evokes the wit, humor, and sly spirit of Sheridan's comedy. As the composer put it, he intended the overture "as a musical reflection of the play's *spirit*." The opening is a sardonic and harshly dissonant call to attention which gives way to a series of jagged rhythmic fragments in the strings, mocked by disconnected jibes in the woodwinds. The low strings take up a more continuous version of the earlier fragments, and the full orchestra provides a quick but powerful buildup to the main theme, anticipated in the earlier fragments, now taking full advantage of the expansive and flexible 9/8 meter, and concluding with brilliant trumpet fanfares.

Nosethumbing woodwinds mark the transition to the poignantly pastoral contrasting theme, which is sung by the oboe before being taken up with great relish by the strings. This theme centers itself around F major (the "appropriate" place for the second theme of a sonata-form movement with a D minor key signature). The music returns to 9/8 with an undulating clarinet figure; this provides the taking-off point for another period of spirited orchestral banter which brings the exposition to a close.

The development is brief but clearly characterized, and thrown into perfect relief by the tension-filled passage—culminating in a rush of harp glissandi and strings followed by biting brass chords—that prepares the return of the main theme. The pastoral theme, now in D major, is given this time around to the English horn. Strings open the coda with the suggestion of a mocking fugue; they are joined by chattering woodwinds, which round things off with some thoughts of their own. Now the strings introduce a moment of calm, but this is necessarily short-lived: a raucously boisterous major-mode outburst fills the final measures. In its eight-minute span, Barber's initial orchestral opus bears out the evaluation by George Boyle, his first piano teacher at Curtis: "Astonishingly musical insight and a very *extraordinary* gift for composition."

Marc Mandel

THE FIRST AMERICAN PERFORMANCE *of Barber's Overture to "The School for Scandal" was given, as stated at the start of the program note, by Alexander Smallens and the Philadelphia Orchestra on August 30, 1933, at the Robin Hood Dell.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Barber's "School for Scandal" Overture were given by Serge Koussevitzky in November 1940, followed by subsequent performances that season in Pittsburgh, Cambridge, Brooklyn, and New York. Following later Koussevitzky performances (including the first Tanglewood performance in July 1947), the orchestra played the overture many times between February 1950 and May 1953 under the direction of Charles Munch (including tour performances in Europe and across the United States), after which the BSO did not play it again until Lorin Maazel programmed it in Boston, Washington, Brooklyn, and New York in March/April 1973, that series including the BSO's most recent subscription performances. Since then, the BSO has performed the overture just three times, all of them at Tanglewood—under Hugh Wolff on July 4, 1988; under then BSO assistant conductor David Wroe on August 6, 1994, and under John Williams on July 25, 1998.*

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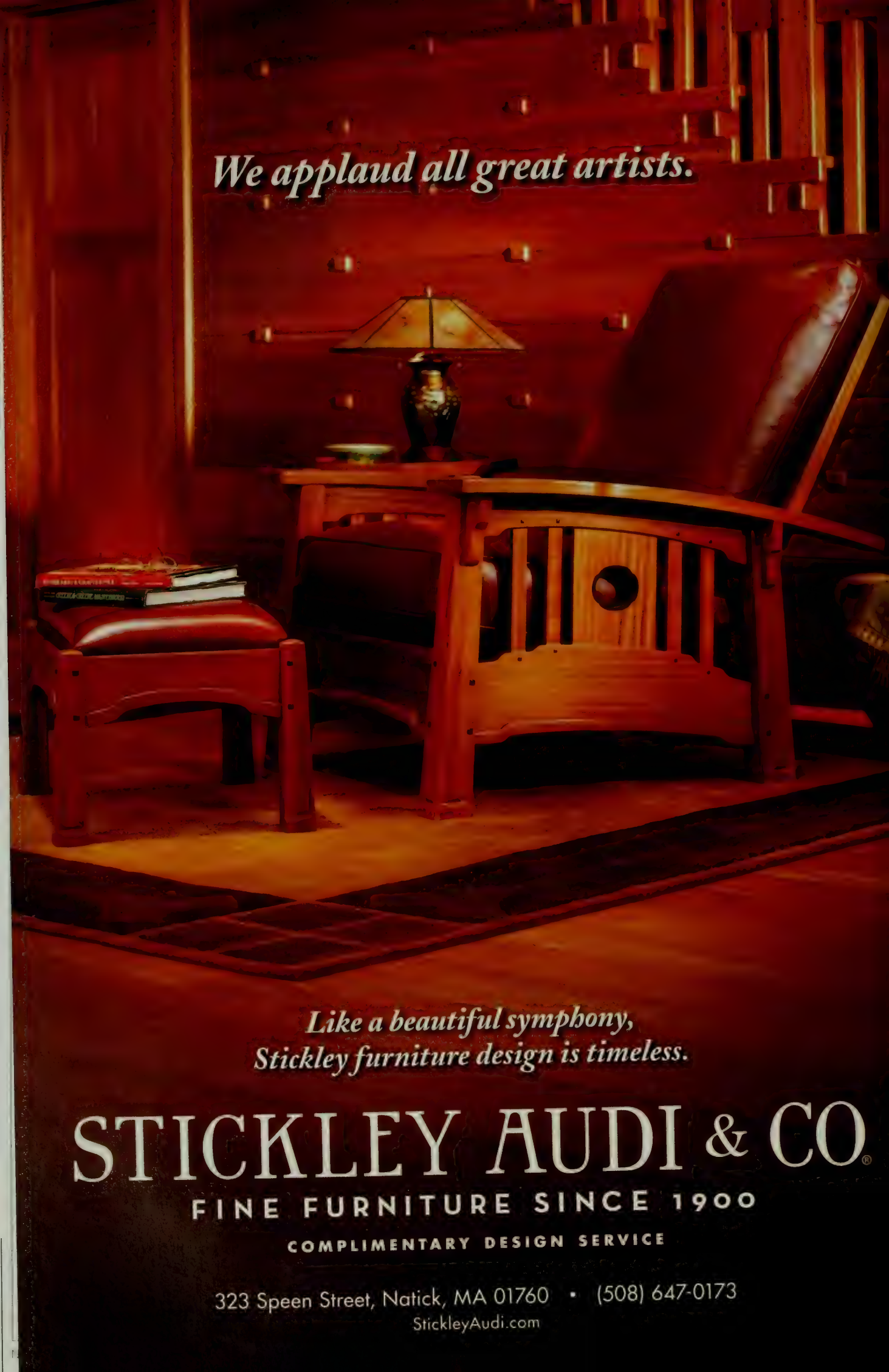
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Ludwig van Beethoven

Violin Concerto in D, Opus 61

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He completed the Violin Concerto in 1806, shortly before its first performance on December 23 that year with soloist Franz Clement at the Theater-an-der-Wien in Vienna.

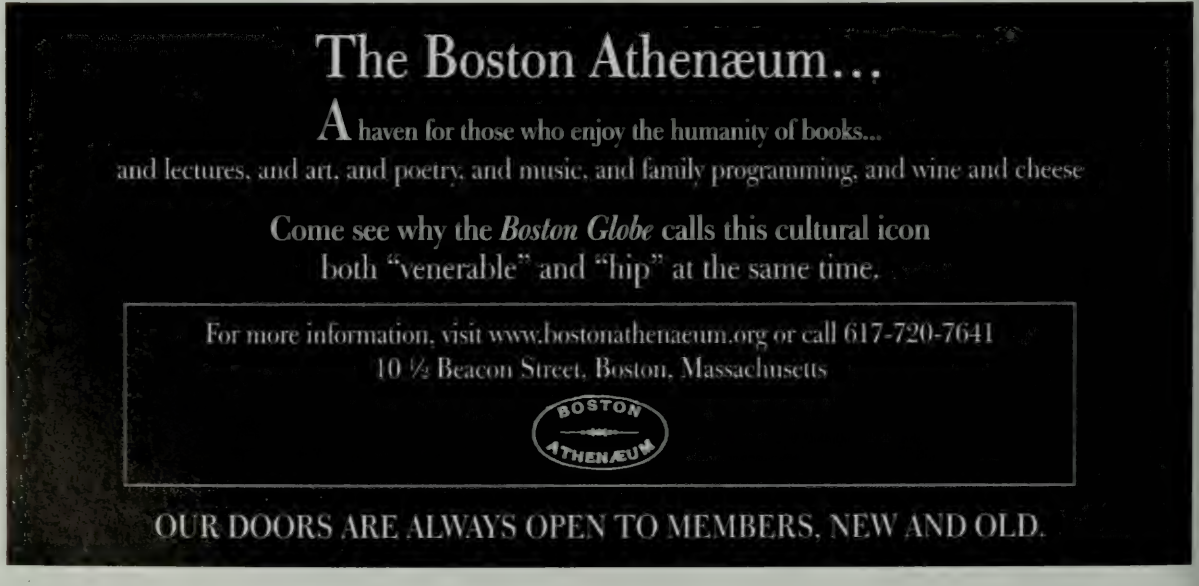
IN ADDITION TO THE SOLO VIOLINIST, the score of Beethoven's Violin Concerto calls for an orchestra of one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. At these performances, Pinchas Zukerman plays cadenzas by Fritz Kreisler.

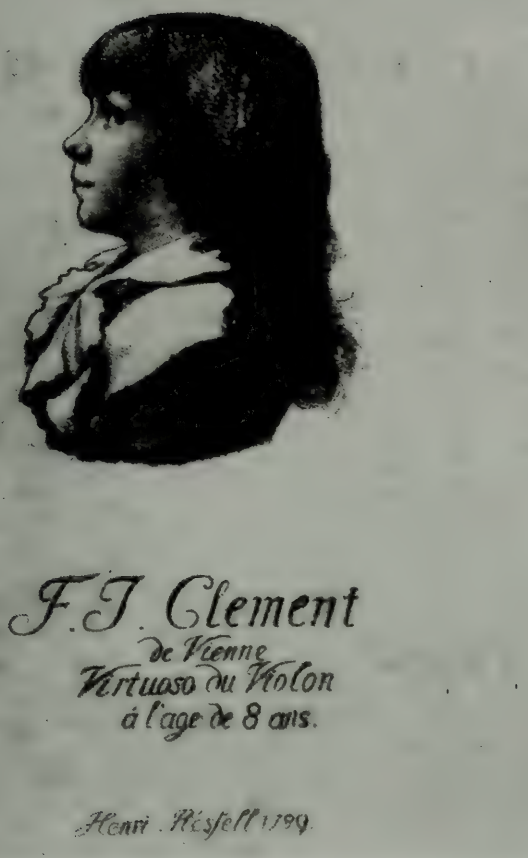
The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral*

symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless reflect the particular abilities of Franz Clement, the violinist for whom it was written. Like Mozart and Beethoven before him, Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, and as early as April 11, 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off throughout Europe, beginning with a three-year tour of South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland, Frankfurt-am-Main, and Prague. During this time, the boy carried with him a leather-bound volume that he kept as a record of his journey and in which appear the signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials, conductors, and composers, including J.P. Salomon and Franz Joseph Haydn; the violinist Giovanni Battista Viotti; Antonio Salieri, arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."

It is for his somewhat later association with Beethoven that Clement's name is best-known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions. (On another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide.) Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him





The eight-year-old Franz Clement

that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere on December 23, 1806, a concert that also included music of Méhul, Mozart, Cherubini, and Handel. Clement reportedly performed the solo part at sight, also playing, later in the program, a novelty piece of his own, on one string, with his violin held upside down!

The immediate post-premiere history of the piece has mainly to do with its publication. In April 1807 the pianist-turned-publisher Muzio Clementi visited Beethoven in Vienna to secure the English printing rights to a batch of compositions the composer had recently completed. Besides the Violin Concerto, these included the Fourth Piano Concerto and Fourth Symphony, the three Razumovsky quartets, and the *Coriolan* Overture. At Clementi's request, Beethoven agreed also to produce a piano version of the Violin Concerto, since this would obviously appeal to a wider market. Clementi closed the deal a happy businessman, feeling that he had gotten away cheap at a cost for the whole lot of two hundred pounds sterling (of which, incidentally, Beethoven received not a penny before the end of 1809). What Clementi did not know, however, was that the composer was planning to offer this same group of works, including the piano arrangement, to several other publishing houses: within a week of signing Clementi's contract on April 20, 1807, Beethoven sent letters off to Nikolaus Simrock in Bonn and Ignaz Pleyel in Paris, and that June he was negotiating with the Bureau des Arts et d'Industrie in Vienna as well. It was actually the last-named firm that was first to print both forms of the concerto, in August



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1808, the violin version now being dedicated to Beethoven's longtime friend Stephan von Breuning and the piano version to Julie von Breuning, the latter's wife of several months. (An excellent pianist, Julie von Breuning was the daughter of a Viennese physician, Gerhard von Vering, in whom Beethoven expressed confidence; she died the following March.) Clementi's London editions of the concerto did not appear until late in the summer of 1810.*

Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of January 8, 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on May 27, 1844, with Felix Mendelssohn conducting. At that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Pinchas Zukerman plays the Kreisler cadenzas in these concerts.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something that we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more

* Regarding the piano arrangement of the Violin Concerto, a few words. It seems clear that Beethoven agreed to Clementi's suggestion for business reasons, and in making the arrangement he simply added some left-hand chords and figurations to a right-hand part that adds a minimal but necessary amount of embellishment to the original violin line. Musically the result is not convincing: it is hardly pianistic, and the wonderful sound contrast between solo violin and orchestra is lost. The piano part sounds particularly weak, too, given the four pianistic cadenzas Beethoven provided for this version of the work: a startlingly large-scaled one in the first movement (featuring a prominent dialogue between soloist and obbligato timpani!); another connecting the Larghetto and rondo (which gives us some idea of what Beethoven wanted at this point), and two in the finale (the first, heard before the second statement of the rondo theme, again surprisingly large, the last in the expected place near the close of the movement).



The Theater-an-der-Wien, where Beethoven's Violin Concerto was premiered, and where Franz Clement, the original soloist, was concertmaster

virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-19th-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist

responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the Larghetto; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

Marc Mandel

THE FIRST COMPLETE AMERICAN PERFORMANCE *of Beethoven's Violin Concerto was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on December 21, 1861, this being preceded by a performance of just the first movement at the Melodeon in Boston on November 22, 1853, by violinist August Fries with the Mendelssohn Quintette Club.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Beethoven's Violin Concerto took place in January 1884, with violinist Louis Schmidt, Jr., under the direction of George Henschel. Subsequent BSO performances have featured Franz Kneisel (with Wilhelm Gericke and Emil Paur conducting); Franz Ondříček and Carl Halir (with Paur); Willy Burmester, Lady Hallé, Fritz Kreisler, Hugo Heermann, Olive Mead, Eugène Ysaÿe, and Willy Hess (all with Gericke); Hess, Kreisler, Anton Witek, Albert Spalding, and Efrem Zimbalist (all with Karl Muck); Hess, Mischa Elman, and Witek (with Max Fiedler); Witek (with Ernst Schmidt); Jascha Heifetz (Henri Rabaud); Kreisler, Richard Burgin, Carl Flesch, and Berl Senofsky (Pierre Monteux); Burgin, Joseph Szigeti, Zimbalist, Heifetz, Yehudi Menuhin, Spalding, and Ginette Neveu (Serge Koussevitzky); Heifetz, Isaac Stern, Zino Francescatti, Wolfgang Schneiderhan, Leonid Kogan, and Erica Morini (Charles Munch); Stern, Menuhin, and Joseph Silverstein (Erich Leinsdorf); Stern (Max Rudolf); Itzhak Perlman (William Steinberg); Francescatti (Michael Tilson Thomas); Sidney Harth (Stanislaw Skrowaczewski); Stern, Perlman, Anne-Sophie Mutter, and Midori (Sëiji Ozawa); Mutter (Stuart Challender); Silverstein (Klaus Tennstedt, Ozawa, and Kurt Masur); Henryk Szeryng and Pinchas Zukerman (Andrew Davis); Thomas Zehetmair (Roger Norrington); Frank Peter Zimmermann (Marek Janowski); Ida Haendel (Simon Rattle); Pamela Frank (Bernard Haitink); Christian Tetzlaff, Mutter, and Perlman (Ozawa); Gil Shaham (André Previn); Joshua Bell (Neeme Järvi); Gidon Kremer (Mario Venzago); Perlman (Charles Dutoit); Zukerman (Jens Georg Bachmann); Shaham (Hans Graf), Tetzlaff (James Levine), Isabelle Faust (the most recent subscription performances, with Mark Wigglesworth in April 2009), Vadim Repin (Rafael Frühbeck de Burgos), and Arabella Steinbacher (the most recent Tanglewood performance, with Christoph von Dohnányi on August 8, 2010).*



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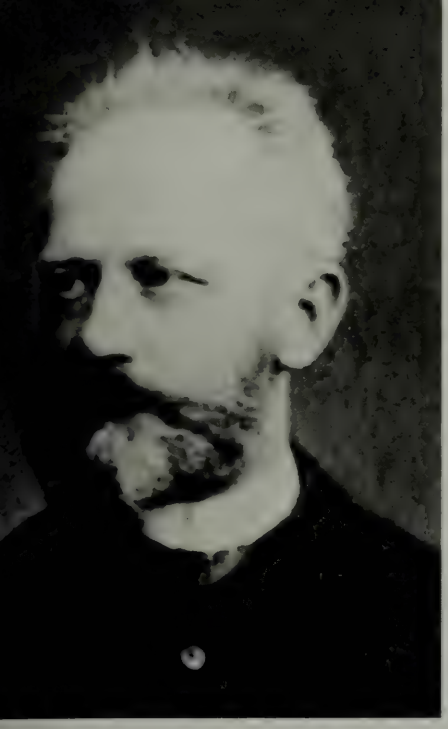
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Pyotr Ilyich Tchaikovsky

Symphony No. 5 in E minor, Opus 64

PYOTR ILYICH TCHAIKOVSKY was born in Votkinsk, Vyatka Province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began his Fifth Symphony in May 1888 and completed it on August 26 that same year. Tchaikovsky himself conducted the premiere in St. Petersburg on November 26, 1888.

THE SCORE OF THE SYMPHONY calls for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Even the Tchaikovsky Fifth was once new music, and controversial new music at that. The first extended commentary on it was written by William Foster Apthorp, who by day was on the Boston Symphony's payroll as its program annotator and who at night reviewed its concerts for the *Boston Evening Transcript*. As a critic, Apthorp was famous for his hatred of new music, whether it came from Russia, France, or Germany, and *Baker's Biographical Dictionary of Musicians* notes that "his intemperate attacks on Tchaikovsky elicited protests from his readers." As the Boston Symphony's wordsmith, Apthorp had rather to pull in his horns. The Fifth Symphony came to Boston with the great Arthur Nikisch on the podium in October 1892. It was not four years since the premiere, and the composer was still alive, with *The Nutcracker* yet to be produced and the *Pathétique* still to be written.

Introducing the Fifth, Apthorp wrote that

> Tchaikovsky is one of the leading composers, some think the leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticized for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to

inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied.

The E minor symphony... is an excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first Allegro movement is not repeated (a license which several contemporary composers tend more and more to adopt), and that the traditional scherzo is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular minuet or scherzo that this can hardly be called a license on Tchaikovsky's part. Hitherto, however, only Hector Berlioz (in his Fantastic Symphony) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tchaikovsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work. The theme of the first Allegro, as well as the manner in which it is accompanied at its first presentation, is eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tchaikovsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The finale is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed by an Allegro vivace, full of quasi-Cossack energy and fury—a movement thoroughly characteristic of the composer. The whole





A photo of Tchaikovsky late in life

> symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers today, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultramodern.

Wearing his *Evening Transcript* hat, Apthorp was not as cautious:

> It is less untamed in spirit than the composer's B-flat minor Concerto, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall...In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!

Tchaikovsky's own feelings about the Fifth blow hot and cold: "I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet *played out* as a composer... the beginning was difficult; now, however, inspiration seems to have come"... "I have to squeeze it from my dulled brain... It seems to me that I have not blundered, that it has turned out well"... "I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this. It was very clear to me that the ovations I received were directed at my previous work, but the symphony itself was incapable of attracting them or at least pleasing them. The realization of all this causes me an acute and agonizing sense of dissatisfaction with myself. Have I already, as they say, written myself out, and am I now able only to repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony... What a difference, how much superior and better it is! Yes, that is very, very sad!"... "The Fifth Symphony was magnificently played



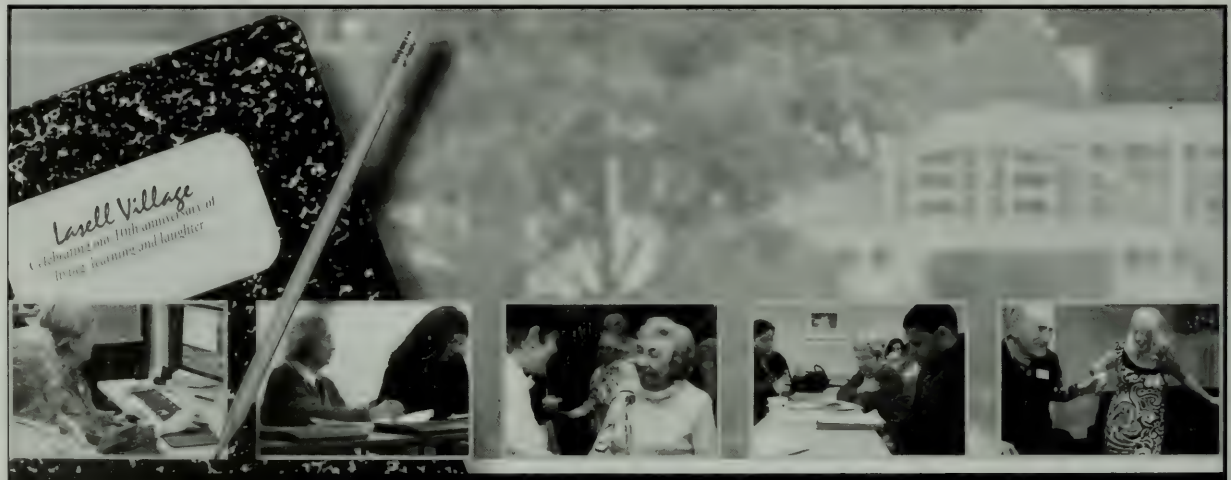
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[in Hamburg, March 1889], and I like it far better now, after having held a bad opinion of it for some time."

Since the Fourth, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas (*The Maid of Orleans*, *Mazeppa*, and *The Sorceress*), in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana*, the *Italian Capriccio*, the *Serenade for Strings*, the *1812* Overture, the Vespers Service, the A minor trio, the *Manfred* Symphony, and some of his most appealing songs, including "Don Juan's Serenade" and "Amid the noise of the ball."

The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (1) Murmurs of doubt, complaints, reproaches against XXX. (2) Shall I throw myself in the embraces of *faith*??? A wonderful program, if only it can be carried out."

XXX is less likely to be a particular person than what he usually refers to in his diary as *X* or *Z* or *THAT*—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. Alternatively, Tchaikovsky's biographer Alexander Poznansky has suggested that both *X* and *Z* refer to aspects of the composer's gambling addiction. But to pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an enervated ghost that approaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody (Apthorp's "peculiar [Russian] character" must refer to the way the tunes droop, which is not Boston-in-the-1890s at all), his delight in "strong effects" and his skill at bringing them off, his fire and sentiment—these need neither introduction nor advocacy. A word, though, about the orchestra. Rimsky-Korsakov, discussing his own *Scheherazade*, congratulates himself on the brilliance he has been able to achieve with an orchestra no larger than that normally used by Glinka. Tchaikovsky, too, produces remarkable effect with remarkable

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economy. His orchestra is anything other than extravagant, but the power and vividness of its *fortissimo* is amazing. And what delight there is in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of the second violins); the beautifully placed octaves of clarinet and bassoon when the Allegro begins its melancholy and graceful song; the growls into which that movement subsides (with the timpani roll as the top note in a chord of cellos, basses, and bassoon); the low strings again in the measures that introduce the second movement's famous horn solo; those great, swinging pizzicato chords that break the silence after the catastrophe; those faintly buzzing notes for stopped horns in the waltz; the enchantingly inventive filigree throughout the middle part of that movement; those propulsive chuggings of cellos, basses, drums, and bassoons in the finale; the tough brilliance of the woodwind lines and the firmness of their basses.

Of course Tchaikovsky had not written himself out. As soon as he returned from a journey to Prague (where the experience of conducting the Fifth produced the most depressed of all his reports on that work—"there is something repulsive about it..."), he began work on *The Sleeping Beauty*, and within another year his finest operatic score, *The Queen of Spades*, was on its way.

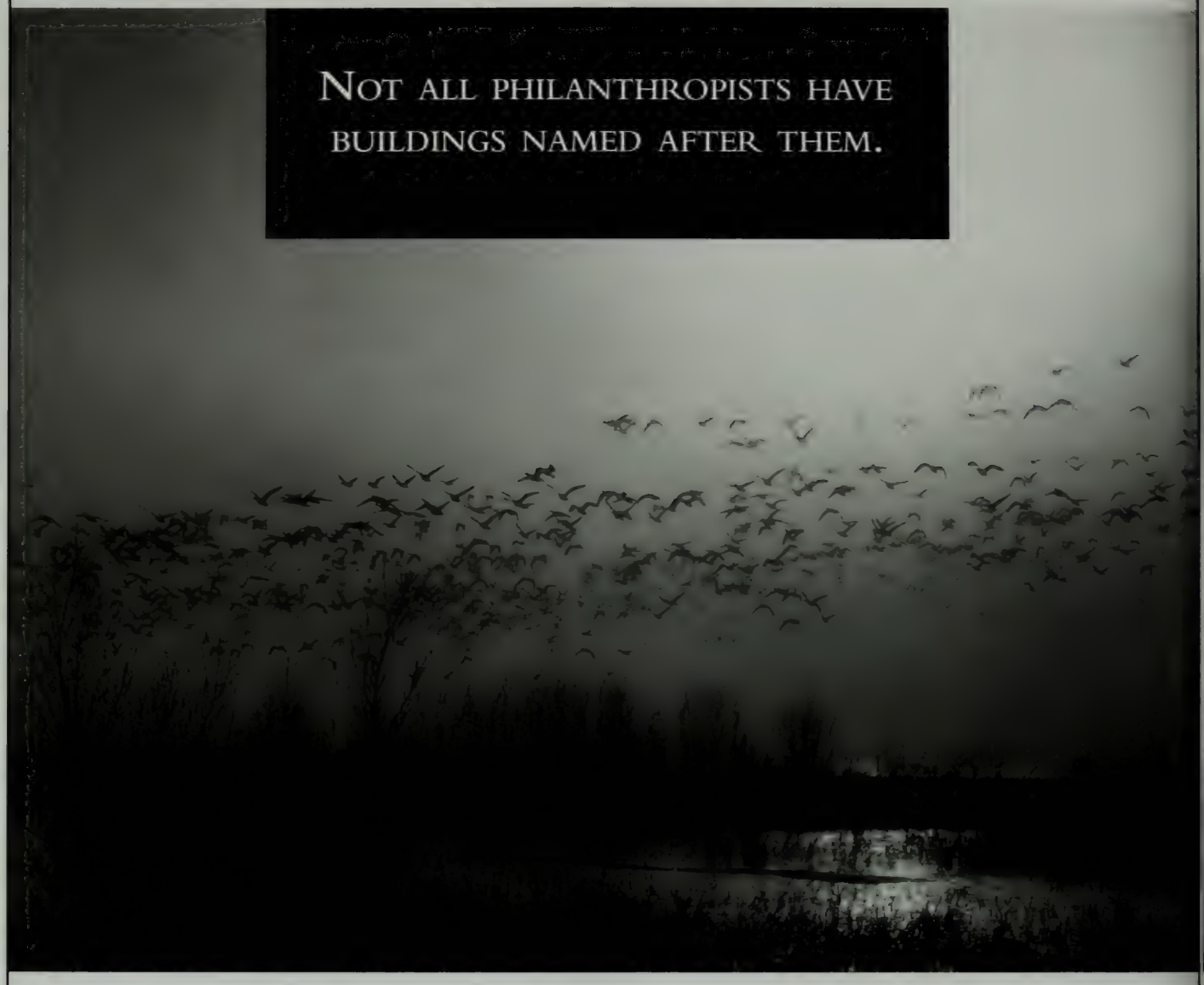
Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST AMERICAN PERFORMANCE OF TCHAIKOVSKY'S SYMPHONY NO. 5 *was given by Theodore Thomas in one of his own orchestra's concerts on March 5, 1889, in New York.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Tchaikovsky's Symphony No. 5 were conducted by Arthur Nikisch in October 1892, subsequent BSO performances being given by Emil Paur, Wilhelm Gericke, Otto Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky (ninety-six performances, including tours), Richard Burgin, Guido Cantelli, Aaron Copland (in Adelaide, Australia, in June 1960), Leonard Bernstein, Erich Leinsdorf, Sixten Ehrling, Charles Wilson, William Steinberg, Seiji Ozawa, Eugene Ormandy, Kurt Masur, Semyon Bychkov, Leonard Bernstein, Carl St. Clair, Valery Gergiev, Neeme Järvi, Christoph Eschenbach, Robert Spano, Hans Graf, Marin Alsop (the BSO's most recent Tanglewood performance, on August 20, 2005, though Christoph Eschenbach led a more recent Tanglewood performance with the Philadelphia Orchestra on August 13, 2006), and Manfred Honeck (the most recent subscription performances, in November 2005).*

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To Read and Hear More...



Barbara B. Heyman's excellent *Samuel Barber: The Composer and his Music*, published in 1992, offers thoroughly documented and detailed consideration of the composer's life and works (Oxford University paperback). Heyman's book effectively superseded the only previous biography of the composer, Nathan Broder's *Samuel Barber*, published originally in 1954 but still useful for its perspective on the composer's life and works to that time (G. Schirmer). Heyman also wrote the article on Barber in the 2001 edition of The New Grove Dictionary of Music and Musicians.

The classic recorded account of Barber's *School for Scandal* Overture is Thomas Schippers's with the New York Phliharmonic (reissued in newly improved sound this past summer on Masterworks). Other recordings include Marin Alsop's with the Royal Scottish National Orchestra (Naxos), Gerard Schwarz's with the Seattle Symphony (Delos), and Leonard Slatkin's with the Saint Louis Symphony Orchestra (EMI).



Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful, first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also noteworthy are *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood (Norton paperback); David Wyn Jones's *The life of Beethoven*, in the "Musical lives" series of compact composer biographies (Cambridge paperback); *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback), and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries on just about anyone you can think of who figured in the composer's life (Oxford). Dating from the nineteenth century, but still crucial, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 Grove Dictionary (Norton paperback). Kerman and Tyson were also among the contributors to the revised Beethoven article in the 2001 Grove. Maynard Solomon's *Late Beethoven: Music, Thought, Imagination* is a wide-ranging collection of essays that affords a close and multi-layered look at elements of the composer's late style (University of California paperback). Also relevant to that particular subject is Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford paperback).

Michael Steinberg's program notes on Beethoven's concertos (the five piano concertos, the Violin Concerto, and the Triple Concerto) are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Beethoven's concertos (but minus the Piano Concerto No. 2) are among his *Essays in Musical Analysis* (Oxford). Also worth investigating are George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback); J.W.N. Sullivan's *Beethoven: His Spiritual Development*, published in 1927, but which remains fascinating and thought-provoking (for many years available as a Vintage paperback); Jan Swafford's chapter on Beethoven in *The Vintage Guide to Classical Music* (Vintage paperback); Robert Simpson's *Beethoven Symphonies* and Roger Fiske's *Beethoven Concertos and Overtures*, both in the series of BBC Music Guides (University of Washington paperback); and Richard Osborne's chapter on "Beethoven and the Symphony" in *A Guide to the Symphony* and Robert Simpson's chapter on "Beethoven and the Concerto" in *A Guide to the Concerto*, both edited by Robert Layton (Oxford paperback).

The Boston Symphony Orchestra recorded Beethoven's Violin Concerto in 1955 with Charles Munch conducting and soloist Jascha Heifetz (RCA). Pinchas Zukerman recorded the concerto with Daniel Barenboim conducting the Chicago Symphony Orchestra (Deutsche Grammophon, from 1977). More recent recordings include Joshua Bell's with Roger Norrington and the Camerata Salzburg (Sony Classical), Hilary Hahn's with David Zinman and the Baltimore Symphony Orchestra (also Sony Classical), Christian Tetzlaff's with David Zinman and the Tonhalle Orchestra of Zurich (Arte Nova), Frank Peter Zimmermann's with Jeffrey Tate and the English Chamber Orchestra (Seraphim), and Nikolaj Znaider's with Zubin Mehta and the Israel Philharmonic (RCA). Noteworthy older recordings include Itzhak Perlman's with Carlo Maria Giulini and the Chicago Symphony Orchestra (EMI "Great Recordings of the Century"), Isaac Stern's with Leonard Bernstein and the New York Philharmonic (Sony Classical), and Anne-Sophie Mutter's with Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon). Important historic recordings include Yehudi Menuhin's with Wilhelm Furtwängler and the Philharmonia



Orchestra, from 1953 (EMI "Great Recordings of the Century"), Menuhin's with Furtwängler and the Lucerne Festival Orchestra, from 1947 (Testament), Jascha Heifetz's with Arturo Toscanini and the NBC Symphony Orchestra, from 1940 (Naxos Historical, with Heifetz's 1939 BSO recording of the Brahms Violin Concerto under Koussevitzky), and Fritz Kreisler's with Leo Blech and the Berlin State Opera Orchestra, from 1926 (Naxos Historical).



David Brown's *Tchaikovsky*, in four volumes, is the major biography of the composer (Norton); the Fifth Symphony is discussed in the last volume, "The Final Years: 1888-1893." More recently Brown has produced *Tchaikovsky: The Man and his Music*, an excellent single volume (512 pages) on the composer's life and works geared toward the general reader (Pegasus Books). It was Brown who provided the article on Tchaikovsky for the 1980 edition of The New Grove Dictionary of Music and Musicians. The article in the revised New Grove (2001) is by Roland John Wiley. Though out of print, John Warrack's *Tchaikovsky* is worth seeking both for its text and for its wealth of illustrations (Scribners). Warrack is also the author of the short volume *Tchaikovsky Symphonies & Concertos* in the series of BBC Music Guides (University of Washington paperback). Other books include Anthony Holden's *Tchaikovsky* (Bantam Press) and Alexandra Orlova's *Tchaikovsky: A Self-Portrait* (translated by R.M. Davison), an "autobiographical narrative" based on surviving documentation (Oxford). Also useful are David Brown's chapter "Russia Before the Revolution" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback), and Hans Keller's chapter on Tchaikovsky's symphonies in *The Symphony*, edited by Robert Simpson (Pelican paperback).

There have been three Boston Symphony recordings of the Tchaikovsky Fifth: Serge Koussevitzky's from 1944 (BSO Classics, with music of Berlioz, Debussy, and Corelli, all from the RCA recording sessions of November 22, 1944), Pierre Monteux's from 1958 (RCA), and Seiji Ozawa's from 1977 (Deutsche Grammophon). Other noteworthy recordings—of varying vintage, listed alphabetically by conductor—include Claudio Abbado's with the Vienna Philharmonic (Deutsche Grammophon), Gustavo Dudamel's with the Simón Bolivar Youth Orchestra of Venezuela (Deutsche Grammophon), Daniele Gatti's with the Royal Philharmonic Orchestra (harmonia mundi), Mariss Jansons's with the Oslo Philharmonic (Chandos), Igor Markevitch's with the London Symphony Orchestra (Philips), Kurt Masur's with the Gewandhaus Orchestra of Leipzig (Telarc), Evgeny Mravinsky's with the Leningrad Philharmonic (Deutsche Grammophon), Antonio Pappano's with the Santa Cecilia Orchestra of Rome (EMI), Georg Solti's with the Chicago Symphony Orchestra (London), and Yuri Temirkanov's with the St. Petersburg Philharmonic (RCA).

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Guest Artists



Marcelo Lehninger

Brazilian-born Marcelo Lehninger is increasingly recognized as one of the most gifted conductors of his generation. Currently associate conductor of the Minas Gerais Philharmonic Orchestra in Brazil, he has served as cover conductor for the National Symphony Orchestra's subscription concerts at the Kennedy Center in Washington, D.C., and will make his debut in November 2010 with the Hartford Symphony Orchestra, where he is a candidate for the position of music director. Appointed an assistant conductor of the Boston Symphony Orchestra by James Levine, Marcelo Lehninger is the second Brazilian conductor to hold this position; the first was his professor, Eleazar de Carvalho, who shared the position with Leonard Bernstein. As assistant conductor, he will lead concerts at Symphony Hall, including his debut concerts this week, and at Tanglewood. Mr. Lehninger was invited to be music advisor of the Youth Orchestra of the Americas for the 2007-08 season. Plácido Domingo serves as artistic advisor for that ensemble, which is composed of 120 talented musicians from more than twenty countries throughout the Americas. In the summer of 2008, Mr. Lehninger toured with the YOA and pianist Nelson Freire in South America. Mr. Lehninger placed second in the First Eleazar de Carvalho National Conducting Competition in Rio de Janeiro in 2001, subsequently leading the Petrobrás Symphony Orchestra on several occasions. As a guest conductor, he has appeared with such leading South American orchestras as the São Paulo State Symphony Orchestra, Municipal Symphony Orchestra of São Paulo, University of São Paulo Symphony Orchestra, Brazilian Symphony Orchestra, Bahia Symphony Orchestra, Porto Alegre Symphony Orchestra, Paraná Symphony Orchestra, Amazonas Philharmonic Orchestra, National Sym-

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phony Orchestra (Brazil), Dell'Arte Sinfonieta, and the National University of Cuyo Symphony Orchestra in Mendoza, Argentina. In the United States he has led the Conductors Institute Orchestra in New York, the Jacksonville Symphony, Fairfax Symphony, and the National Symphony Orchestra in Washington, D.C. An alumnus of the National Conducting Institute, he made a highly praised debut with the National Symphony Orchestra in 2007 at the Kennedy Center and was invited to conduct the NSO in summer 2008. Chosen by Kurt Masur, Marcelo Lehninger was awarded the first Felix Mendelssohn-Bartholdy Scholarship sponsored by the American Friends of the Mendelssohn Foundation, subsequently spending one month in 2008 as Mr. Masur's assistant with the Orchestre National de France, Gewandhaus Orchestra, and New York Philharmonic. He also participated in the 2009 Malko Competition for Young Conductors in Denmark and conducted the Danish Radio Symphony Orchestra at Copenhagen's Koncerthuset. Before dedicating his career to conducting, Mr. Lehninger studied violin and piano. He holds a master's degree from the Conductors Institute at New York's Bard College, where he studied conducting under Harold Farberman and composition with Laurence Wallach. He has also participated in master classes with Kurt Masur, Leonard Slatkin, Marin Alsop, Moshe Atzmon, and Andreás Weiss. A citizen of both Brazil and Germany, Marcelo Goulart Lehninger is the son of pianist Sônia Goulart and violinist Erich Lehninger. He is married to Laura Anne Krech.



Pinchas Zukerman

Equally acclaimed as violinist, violist, conductor, pedagogue, and chamber musician, Pinchas Zukerman has been a presence in the world of music for four decades. His devotion to teaching has resulted in innovative programs in London, New York, China, Israel, and Ottawa. Mr. Zukerman's 2010-11 season includes more than 100 performances worldwide, bringing him to multiple destinations in North America, Europe, and Asia. He performs a recital tour with pianist Yefim Bronfman in Carnegie Hall, Chicago, Boston, Princeton, and Kansas City. His chamber ensemble of eight years, the Zukerman Chamber Players, appears in New York on the 92nd Street Y's "Distinguished Artists" series, and in Europe in Vienna, Paris, Milan,

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Naples, Istanbul, Budapest, Warsaw, and Eindhoven. In his second season as principal guest conductor of the Royal Philharmonic Orchestra in London, he leads the ensemble on an extensive tour of China, as well as in Italy, England, Israel, and Switzerland. Orchestral appearances include the New York Philharmonic, Israel Philharmonic, Gulbenkian Orchestra Lisbon, Moscow Virtuosi, Duisburg Philharmonic, and the symphony orchestras of Boston, Seattle, Pacific, and Vancouver. Over the last decade, Pinchas Zukerman has become as noted a conductor as he is an instrumentalist, leading many of the world's top ensembles in a wide variety of orchestral repertoire. Currently in his twelfth season as music director of the National Arts Centre Orchestra in Ottawa, he is recognized for heightening the ensemble's caliber and reputation and inaugurating the prestigious National Arts Centre Summer Music Institute. In addition to the National Arts Centre and Royal Philharmonic Orchestras, Mr. Zukerman maintains long-term conducting relationships with such esteemed ensembles as the Chicago Symphony, Israel Philharmonic, and Pittsburgh Symphony. In North America he has led the New York Philharmonic, Rochester Philharmonic, National Symphony, Florida Orchestra, and the symphonies of Atlanta, Boston, Dallas, Toronto, Milwaukee, Saint Louis, Madison, Oregon, Utah, and Colorado, among others. Internationally he has conducted the Staatskapelle Berlin, Radio France Philharmonic, Nagoya Philharmonic, and the Barcelona, São Paulo, and Singapore symphony orchestras. In 2009 he made his operatic conducting debut, leading *The Magic Flute* with Opera Lyra. A devoted and innovative pedagogue, he chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music. To maintain close relationships with his students while fulfilling the travel demands of his concert engagements, Mr. Zukerman has pioneered the use of distance-learning technology in the arts. His extensive discography of more than 100 titles has earned twenty-one Grammy nominations and two awards. Born in Tel Aviv, Pinchas Zukerman came to America in 1962 and studied at the Juilliard School with Ivan Galamian. He has been awarded a Medal of Arts and the Isaac Stern Award for Artistic Excellence, and was appointed as the Rolex Mentor and Protégé Arts Initiative's first instrumentalist mentor in the music discipline. Pinchas Zukerman made his BSO debut as violin soloist in July 1969 at Tanglewood in the Tchaikovsky Violin Concerto, subsequent Tanglewood appearances also including his BSO debut as a conductor in July 1977. He made his subscription series debut in January 1979, appearing on that occasion as both violinist (in Mozart's *Sinfonia concertante* for violin and viola, K.364) and violist (in Berlioz's *Harold in Italy*). His most recent subscription appearances with the orchestra were in March 1999 (in music of Bruch and Dvořák), his most recent Tanglewood appearance in July 2010 (in Mozart's A major violin concerto, K.219).

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Next Program...

Thursday, October 28, 8pm
Friday, October 29, 1:30pm
Saturday, October 30, 8pm
Tuesday, November 2, 8pm

DAVID ROBERTSON conducting

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NICOLAS HODGES

BARTÓK SUITE FROM THE ONE-ACT PANTOMIME "THE MIRACULOUS MANDARIN," OPUS 19

PRE-CONCERT TALKS BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER

American conductor David Robertson, music director of the Saint Louis Symphony, returns to the BSO podium and is joined by the remarkable English pianist Nicolas Hodges in his BSO debut. Hodges has previously performed at Tanglewood in recital and with the Tanglewood Music Center Orchestra; here he is soloist with the BSO in Prokofiev's Piano Concerto No. 2, an early work by the composer, but one that exhibits his characteristically virtuosic and lyrical personality. Robertson also leads a work dedicated to the conductor himself—the American composer John Adams's *Doctor Atomic* Symphony, which is drawn from the composer's 2005 opera about the building of the first atom bomb. Brahms's dramatic *Tragic* Overture, completed in 1881, begins the program, and Bartók's *Miraculous Mandarin* ballet suite, a dazzling orchestral feat, closes it.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'B' October 28, 8-10
Friday 'B' October 29, 1:30-3:30
Saturday 'B' October 30, 8-10
Tuesday 'B' November 2, 8-10

DAVID ROBERTSON, conductor
NICOLAS HODGES, piano

BRAHMS	*Tragic* Overture
ADAMS	*Doctor Atomic* Symphony
PROKOFIEV	Piano Concerto No. 2
BARTÓK	Suite from *The Miraculous Mandarin*

Thursday, November 4, 10:30am (Open Rehearsal)
Thursday 'D' November 4, 8-9:55
Friday Evening November 5, 8-9:55
Saturday 'A' November 6, 8-9:55
Tuesday 'C' November 9, 8-9:55

RAFAEL FRÜHBECK DE BURGOS, conductor
ALEXANDRA COKU, soprano
NATHALIE STUTZMANN, contralto
PHILIP CUTLIP, baritone
RYAN WILLIAMS, boy soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

FALLA	Suite from *Atlàntida*
BRAHMS	Symphony No. 2

Thursday 'A' November 11, 8-10:10
Friday 'B' November 12, 1:30-3:40
Saturday 'A' November 13, 8-10:10

CHRISTIAN ZACHARIAS, conductor and piano

HAYDN	Symphony No. 80
MOZART	Piano Concerto No. 15 in B-flat, K.450
MOZART	Piano Concerto No. 16 in D, K.451
HAYDN	Symphony No. 95

Thursday 'C' November 18, 8-10:05
Saturday 'B' November 20, 8-10:05

KURT MASUR, conductor
NELSON FREIRE, piano

ALL-	Symphony No. 1, *Spring*
SCHUMANN	Piano Concerto
PROGRAM	Symphony No. 4

Friday 'A' November 26, 1:30-3:25
Saturday 'B' November 27, 8-9:55
Tuesday 'C' November 30, 8-9:55

JAMES LEVINE, conductor

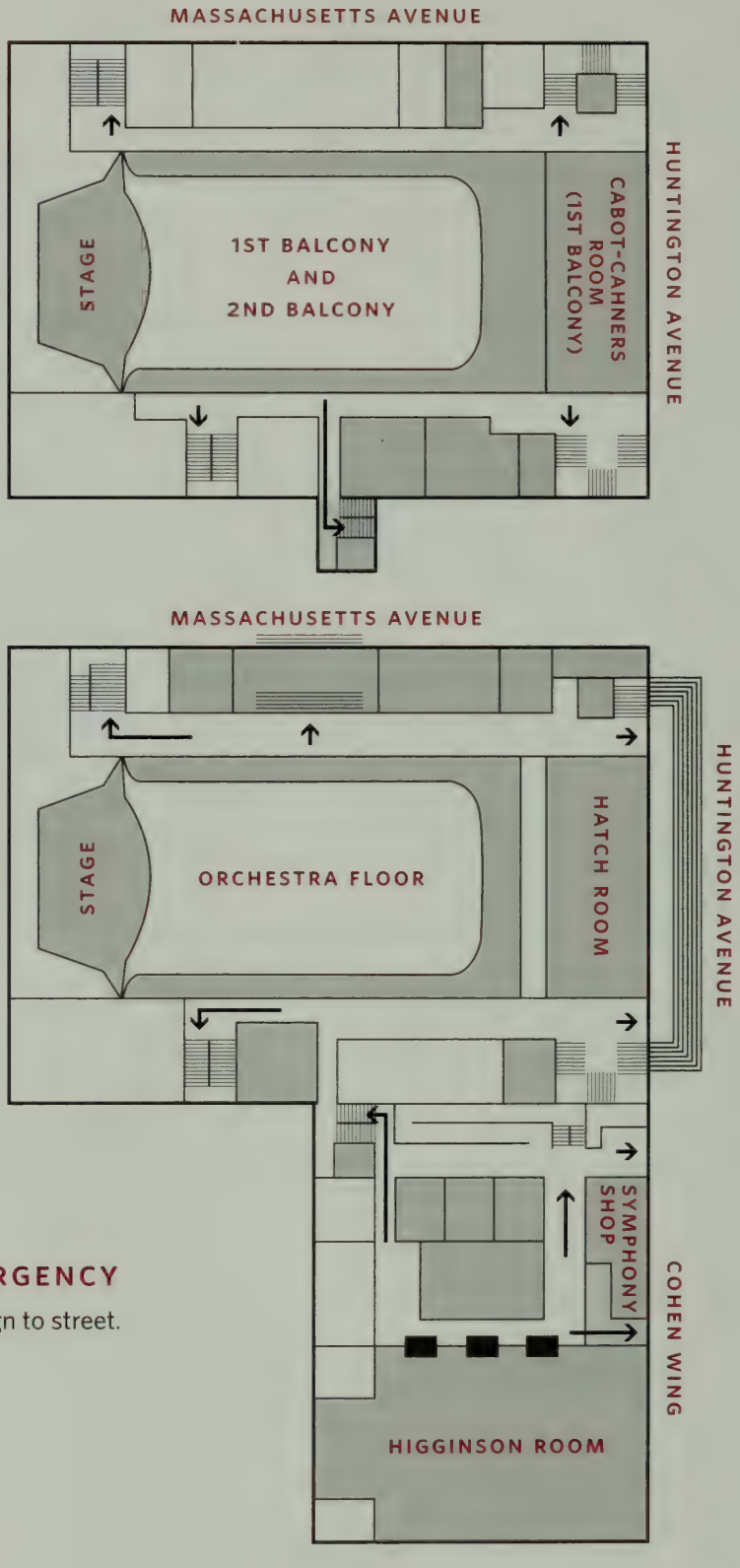
SCHUMANN	Symphony No. 3, *Rhenish*
HARBISON	Symphony No. 1
WAGNER	Prelude and Love-death from *Tristan und Isolde*

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The Box Office is open from 10 a.m. until 6 p.m. Monday through Friday (12 noon until 6 p.m. on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at 12 noon when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Symphony Garage, Prudential Center Garage, and Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

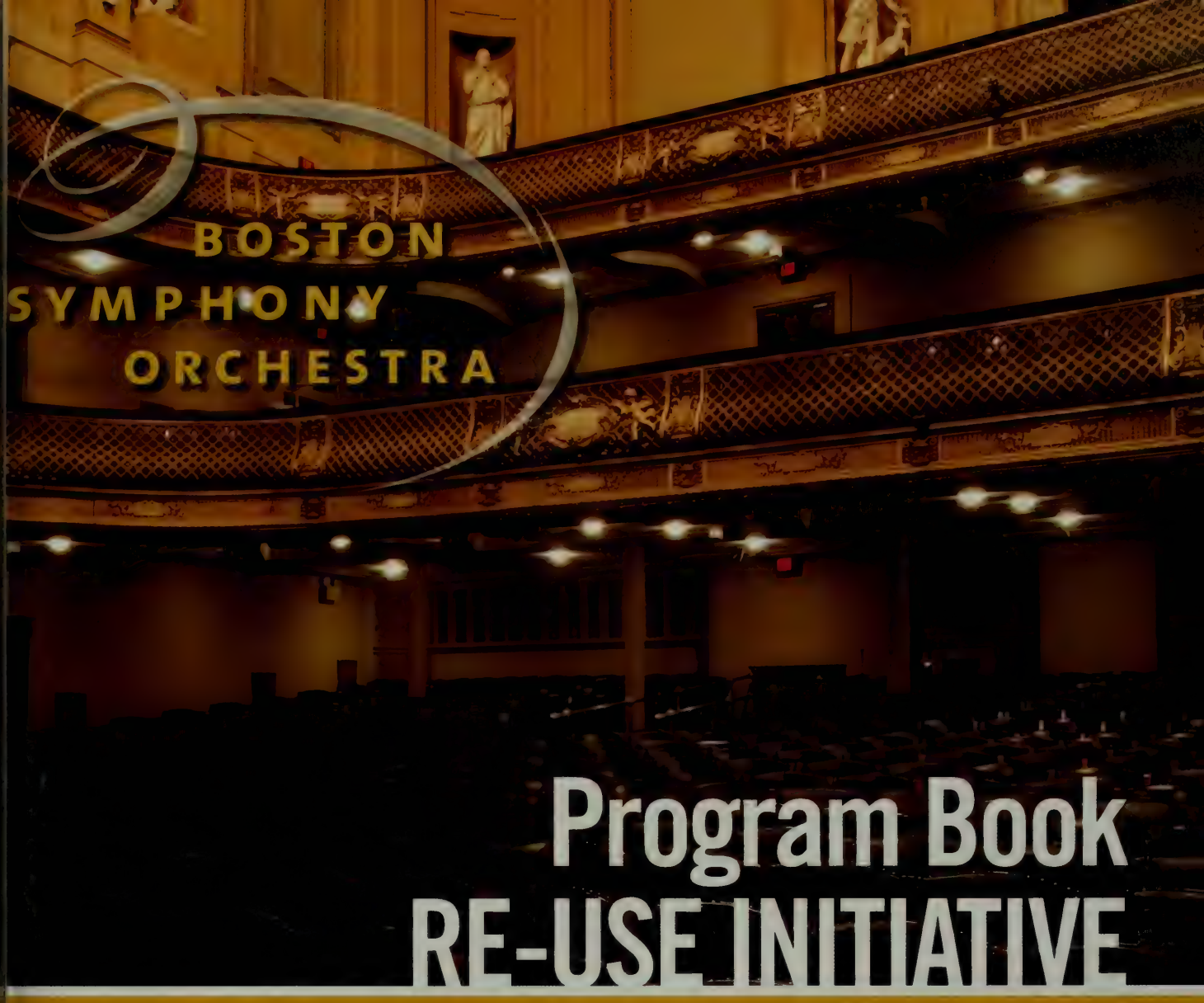
Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by 99.5 All-Classical.

BSO Friends: The Friends are donors who contribute $75 or more to the Boston Symphony Orchestra Annual Funds. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to Friends of the BSO, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

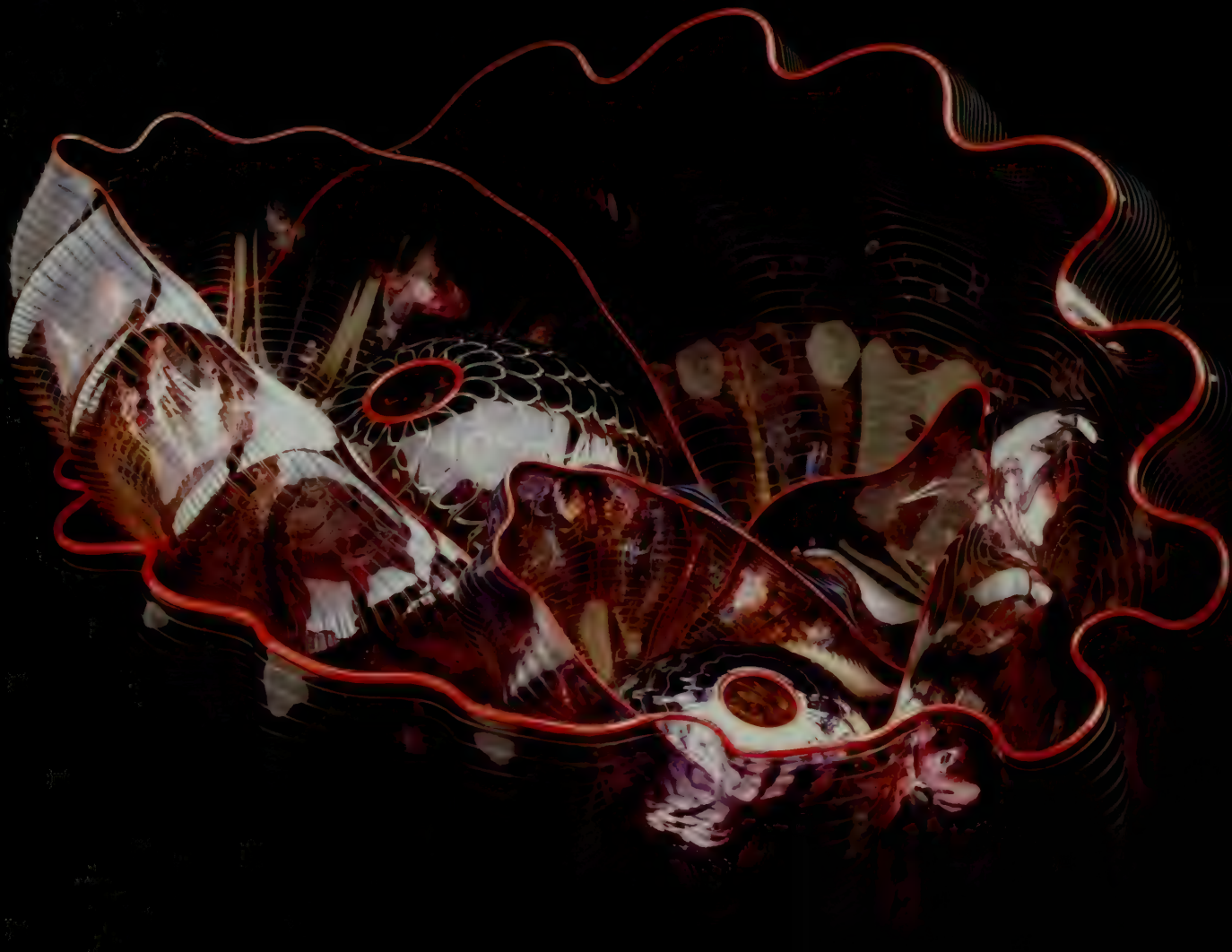
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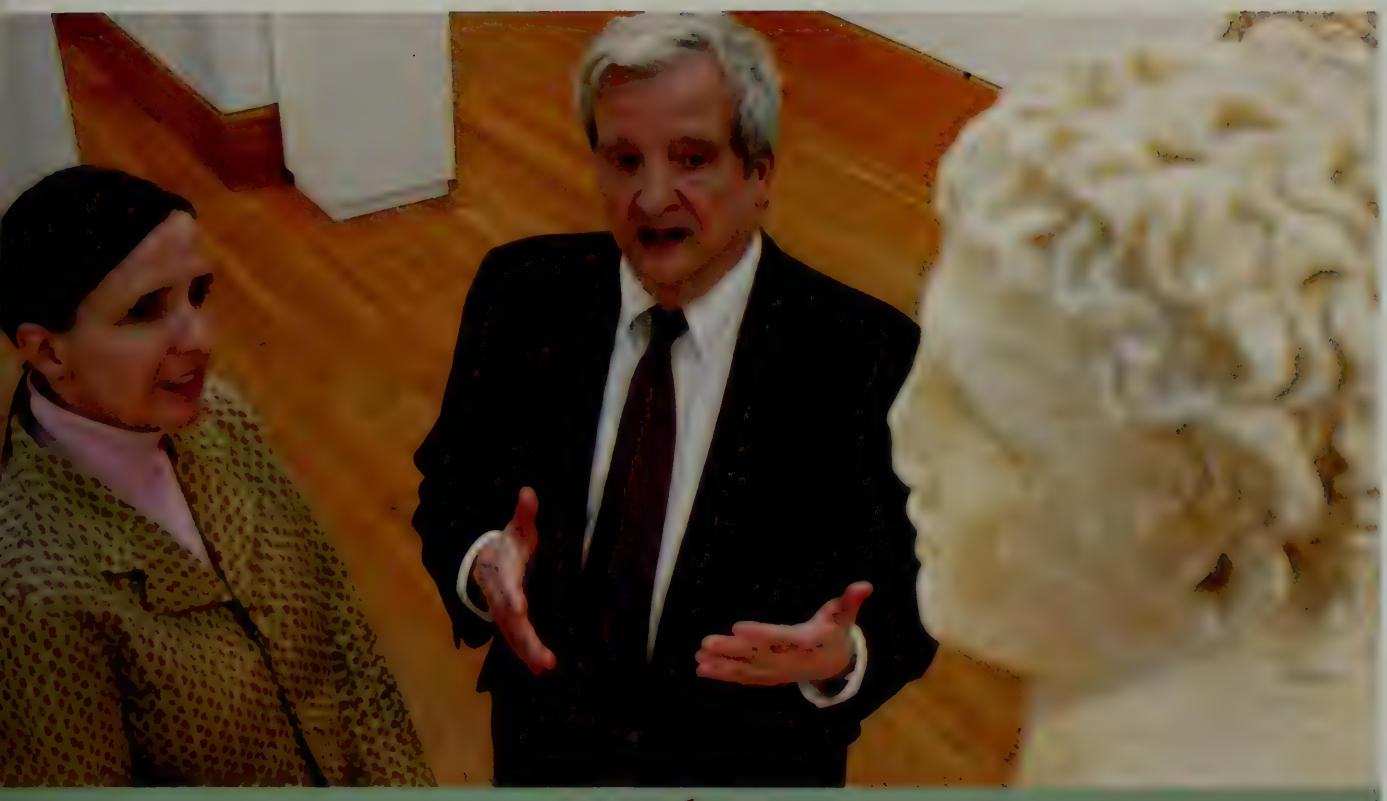
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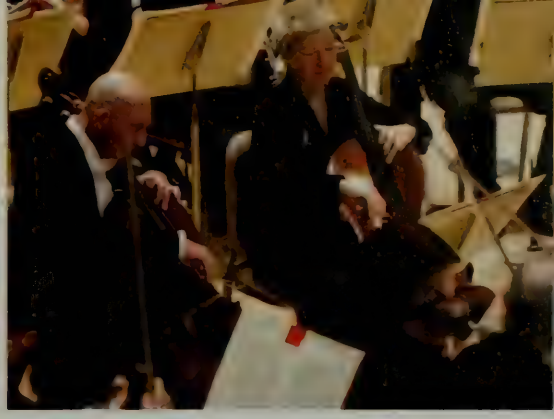
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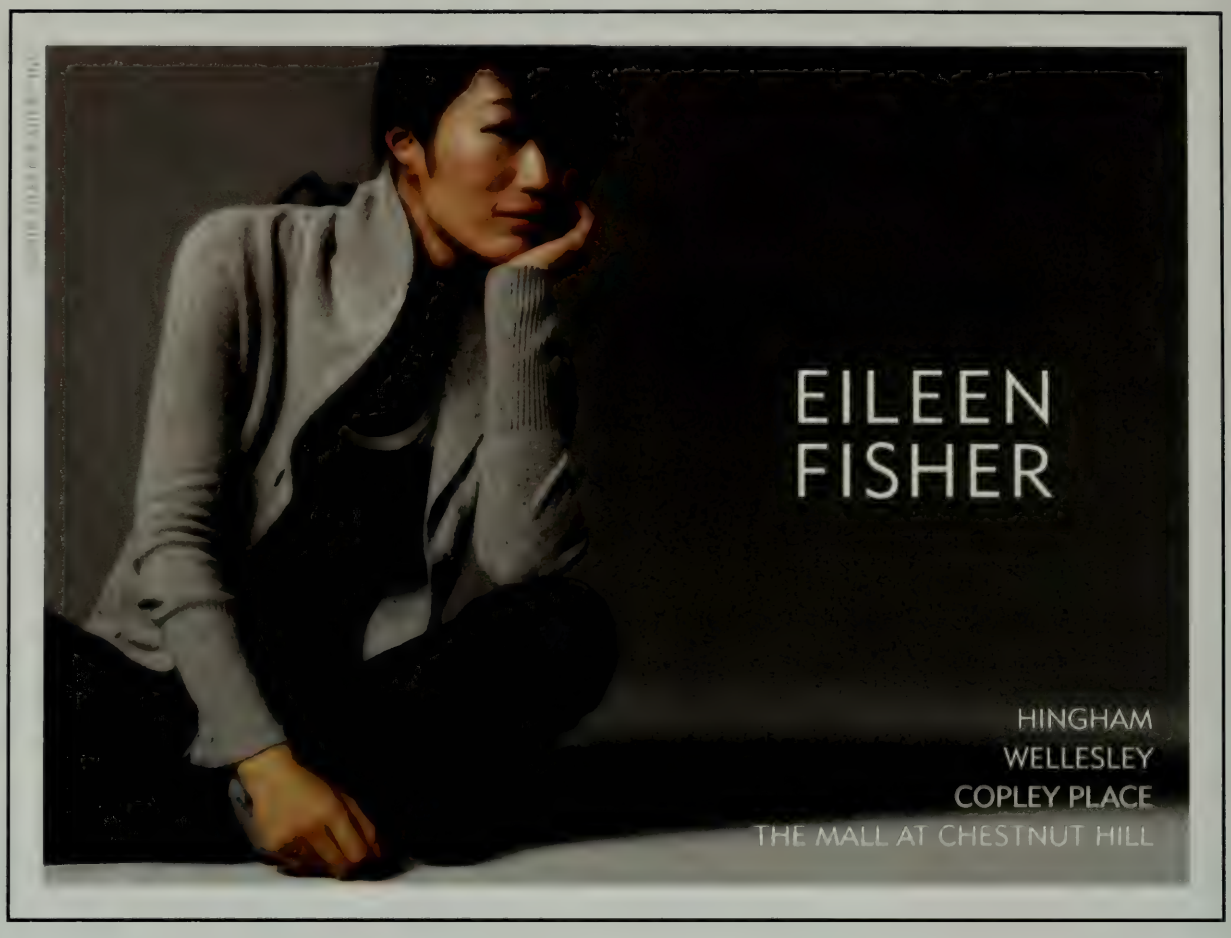
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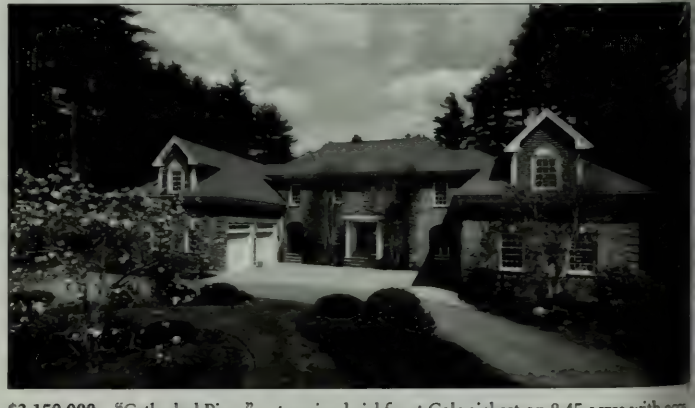
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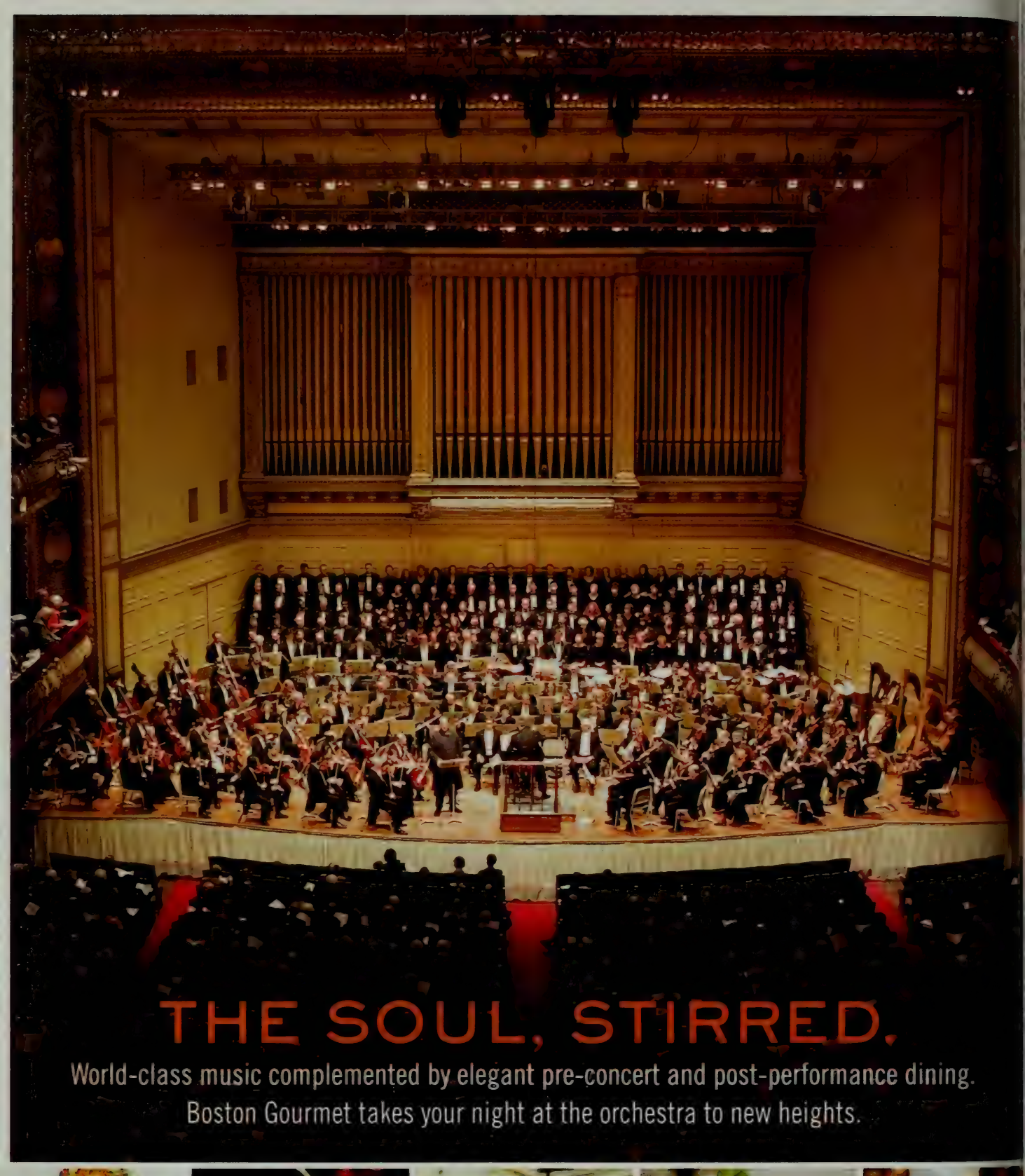
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BSO News

New This Year: Free Digital Music Seminars

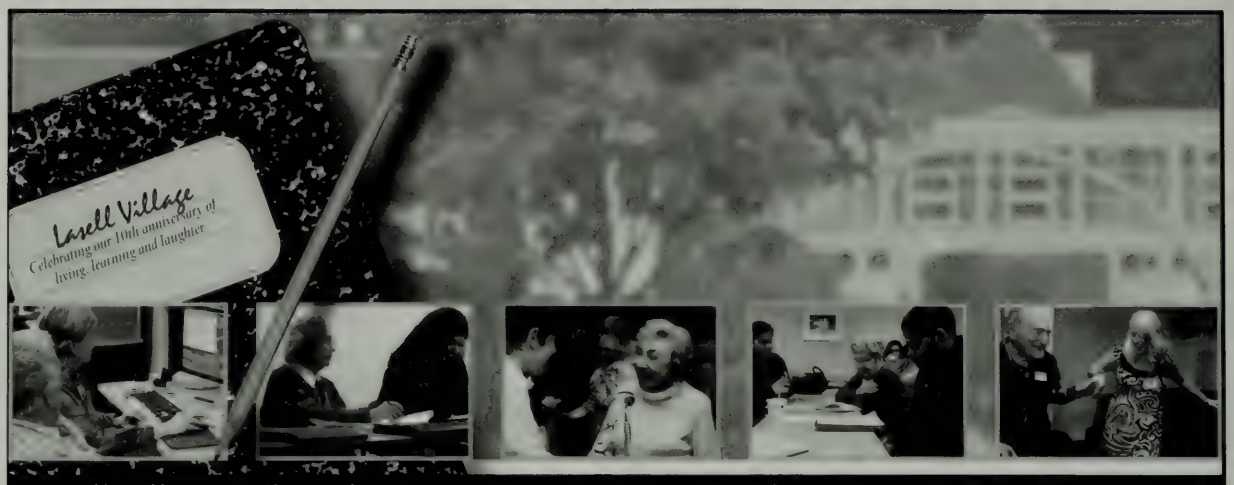
Baffled by digital music? The BSO is offering free digital music seminars, free to ticket holders, prior to selected subscription concerts this season. Each seminar will last about 35 minutes, starting immediately after the evening's Pre-Concert Talk and continuing until about five minutes before the start of the concert. Topics will include an explanation of digital music formats; how to purchase digital music, either as individual items or by subscription; learning how to download and listen to music you have purchased; and information about the BSO's own digital music service and other new media initiatives. The fourth of this fall's seminars takes place this Saturday night, October 30, in the Miller Room of Symphony Hall (opposite the Symphony Shop), with further sessions scheduled for Thursday, January 13, Friday, March 11, and Tuesday, April 12. An RSVP is required for these sessions; to reserve your place for a given date, please e-mail customerservice@bso.org.

Also New This Year: "BSO 101: Are You Listening?" A New Free Adult Education Series

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for a series of informal sessions designed to enhance your listening ability while focusing on selected music to be performed by the BSO. Each session—all on Wednesdays from 5:30-6:45 p.m., and free to anyone interested—will be followed by a reception offering beverages, hors d'oeuvres, and further time to share your thoughts with all involved. Patrons are welcome to attend as few or as many of these sessions as they'd like, with no need to attend them all, since each is independently conceived. The initial session on October 27 examined music of Mozart, Haydn, and Brahms. The remaining sessions will focus on "Schumann as Innovator" (November 10), anticipating the BSO's complete Schumann symphony cycle to be performed in late November/early December; illustrative music by Delius, Strauss, Scriabin, and Dvořák (January 12), and the contrasting musical vocabularies of Liszt, Sibelius, Ravel, and Berlioz (March 30). A listing of the specific music to be discussed is posted on bso.org at least three to four weeks in advance of each session. No prior training is required, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-after-



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noon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses Brahms, John Adams, Prokofiev, and Bartók. In the weeks ahead, Elizabeth Seitz of the Boston Conservatory discusses Falla and Brahms (November 4-9) and Jan Swafford of the Boston Conservatory discusses Haydn and Mozart (November 11-13).

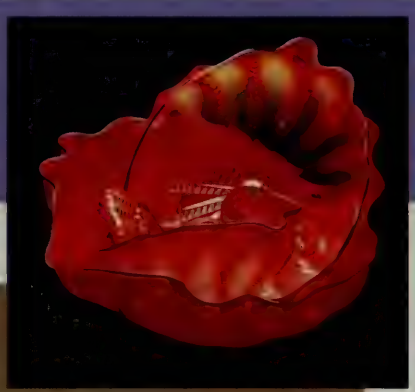
Introducing "UnderScore Fridays"

This year the BSO offers an exciting, new, three-concert subscription option with a brand-new format—"UnderScore Fridays." These concerts incorporate commentary from the conductor, and all have an early start-time of 7 p.m., allowing attendees to socialize after the performance. The Symphony Hall bars will remain open, and subscribers to the series may attend a complimentary post-concert reception where they will be able to meet the artists. The dates are January 14 (music of Delius, Mozart, and Strauss, with conductor Sir Mark Elder and pianist Lars Vogt), February 11 (music of Haydn, Sibelius, and Korean composer Unsuk Chin, whose Cello Concerto will have its American premiere, with conductor Susanna Mälkki and cellist Alban Gerhardt), and March 25 (music of Tchaikovsky, Sibelius, and English composer Thomas Adès, who also conducts, with violinist Anthony Marwood and vocal soloists Hila Plitmann, Kate Royal, Toby Spence, and Christopher Maltman). Tickets for the three-concert series range in price from $90 to $336. For more information, call the BSO Subscription Office at (617) 266-7575 or 1-888-266-7575, or visit bso.org.

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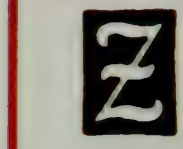
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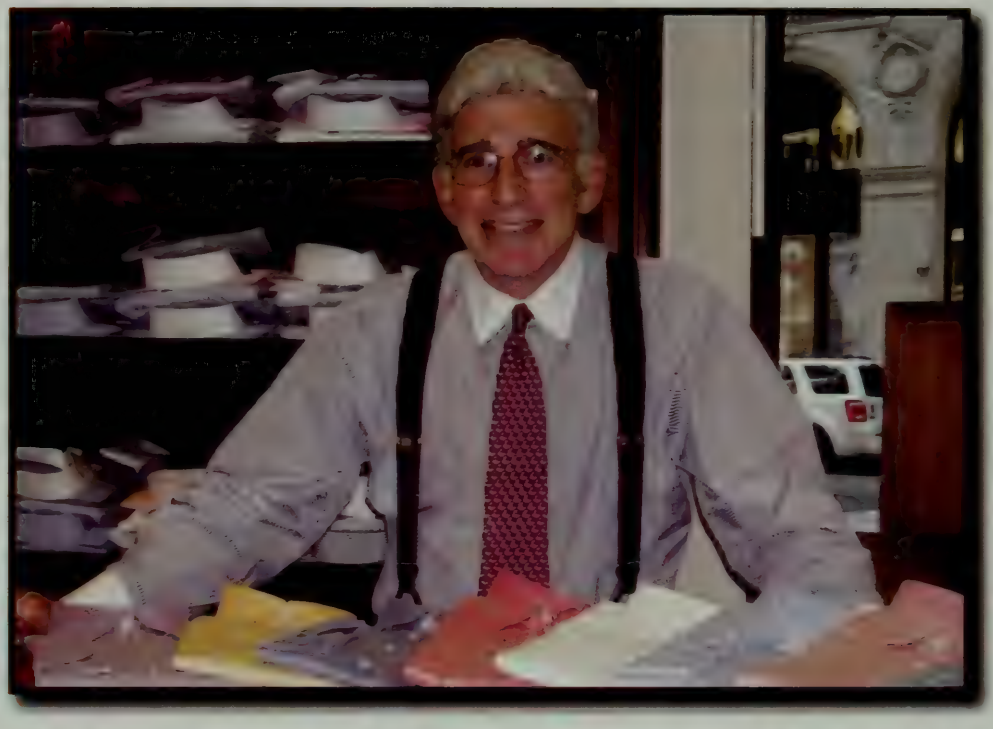
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Chamber Music Teas

Once again this season, Chamber Music Teas are scheduled for six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall, beginning this year on Friday, November 5. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the Boston Symphony Orchestra. The doors to the Cohen Wing of Symphony Hall on Huntington Avenue open at 1:30 p.m., and the concert begins at 2:30 p.m. Subscriptions to all six concerts are still available for $81. Individual tickets are $16. For further information, or to subscribe, please call Symphony-Charge at (617) 266-1200, or visit bso.org.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

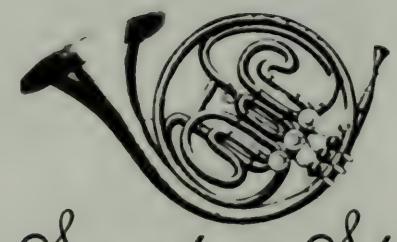
Expand Your Musical Horizons: Become a Friend of the BSO

Did you know that for only $75 you can become a Friend of the BSO and receive the BSO's exclusive online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO, as well as advance announcements about special

Symphony Shopping

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BOSTON SYMPHONY ORCHESTRA

Friends activities such as invitation-only working BSO rehearsals. Other benefits of membership, depending on level of giving, include opportunities to engage first-hand with BSO musicians, advance ticket-ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your issue of *InTune*, please let us know at intune@bso.org.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. (except November 13 and December 11) and every Wednesday at 4 p.m. (except December 15, January 5, and February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting). All tour reservations may be made by visiting us online at bso.org, or contacting the BSAV Office at (617) 638-9390 or by e-mailing bsav@bso.org.

BSO Business Partners: Instrumental to the BSO

BSO Business Partners, corporate annual fund donors, play a vital role in deepening the



community impact of the BSO. Business Partners help the BSO reach the largest audience of any symphonic organization in the world. From free concerts throughout Boston and eastern Massachusetts to innovative programs such as "Musicians in the Schools," in which BSO members teach in middle schools to foster an interest in classical music in young people, Business Partners help the BSO extend its magnificent music-making to millions of people each year. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings, special events that advance business networking, and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn, Associate Director, Business Partners, at kcleghorn@bso.org or (617) 638-9277.

BSO Members in Concert

A number of BSO string players, many of them New England Conservatory alumni, are featured in the "First Monday" concert of November 1, at 8 p.m. at NEC's Jordan Hall. Joining BSO concertmaster Malcolm Lowe for Brahms's Sextet in G, Opus 36, are BSO/NEC colleagues Glen Cherry and Julianne Lee, violins, and Blaise Déjardin, cello, as well as NEC faculty violist Dimitri Murrath and cellist Paul Katz. BSO bassists James Orleans, Todd Seeber, and Lawrence Wolfe, joined by Donald Palma, perform Gunther Schuller's Quartet for Double Basses (1947) in honor of the 85th birthday of the composer, who is also a former NEC President. Also on the program is Beethoven's Trio in G, Opus 1, No. 2, performed by the Boston Trio (Heng-Jin Park, piano, Irina Muresanu, violin, and Allison Eldredge, cello). Admission is free.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble opens its 2010-11 season with Ravel's Piano Trio and Schubert's Piano Trio in E-flat, D. 929, on Friday, November 5, at the Peabody Essex Museum in Salem, and on Sunday, November 7, at Trinity Church in Newton Centre. Joining Mr. Miller are violinist Sharan Leventhal and pianist Randall Hodgkinson. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

Collage New Music, founded by BSO percussionist Frank Epstein, opens its 2010-11 season on Monday, November 15, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge under the direction of David Hoose. The program includes Fred Lerdahl's *Imbrications*, Donald Wheelock's *Music for Seven Players*, Andy Vores's *Often*, Lerdahl's Duo for Violin and Piano, and Stephen Hartke's *Meanwhile*. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

Ronald Knudsen leads the New Philharmonia Orchestra in their first "Classics" concert of the season on Saturday, November 20, at 8 p.m. and Sunday, November 21, at 3 p.m. The program, entitled "Piano and Forte," includes excerpts from Chopin's *Les Sylphides* and his Piano Concerto No. 1, featuring Vincent Schmithorst (winner of the Boston International Piano Competition) as soloist, and Shostakovich's Symphony No. 9. Tickets are $30 for adults, $10 for children, with discounts for seniors and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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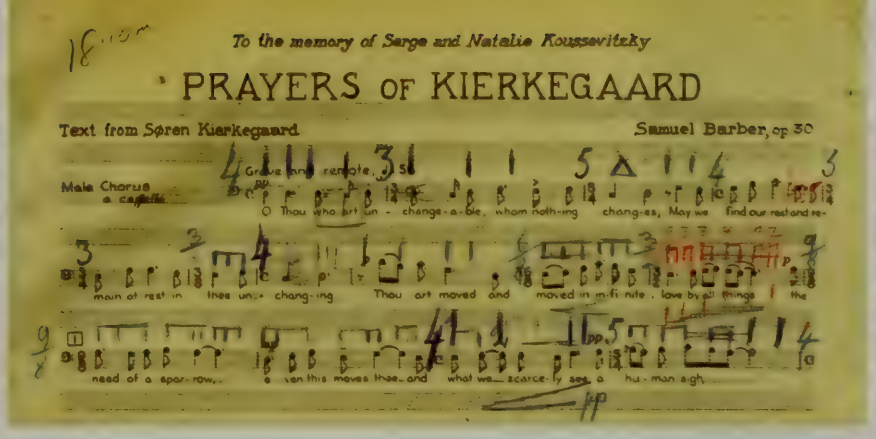
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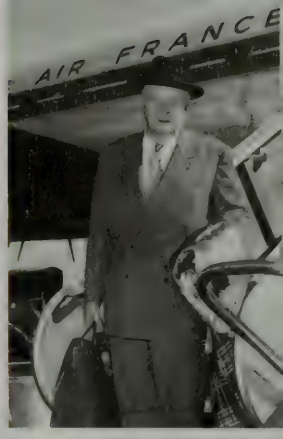
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

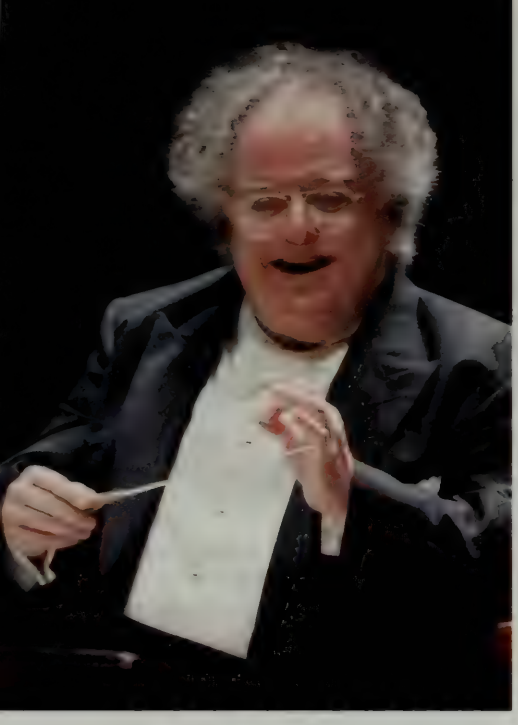
- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

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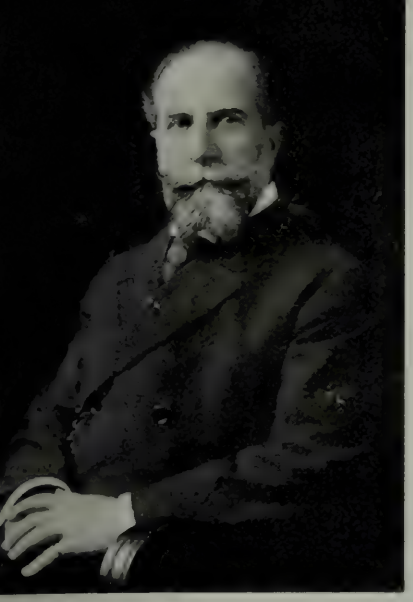


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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better... because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert



BSO Archives

Architect's watercolor rendering of Symphony Hall prior to its construction

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film



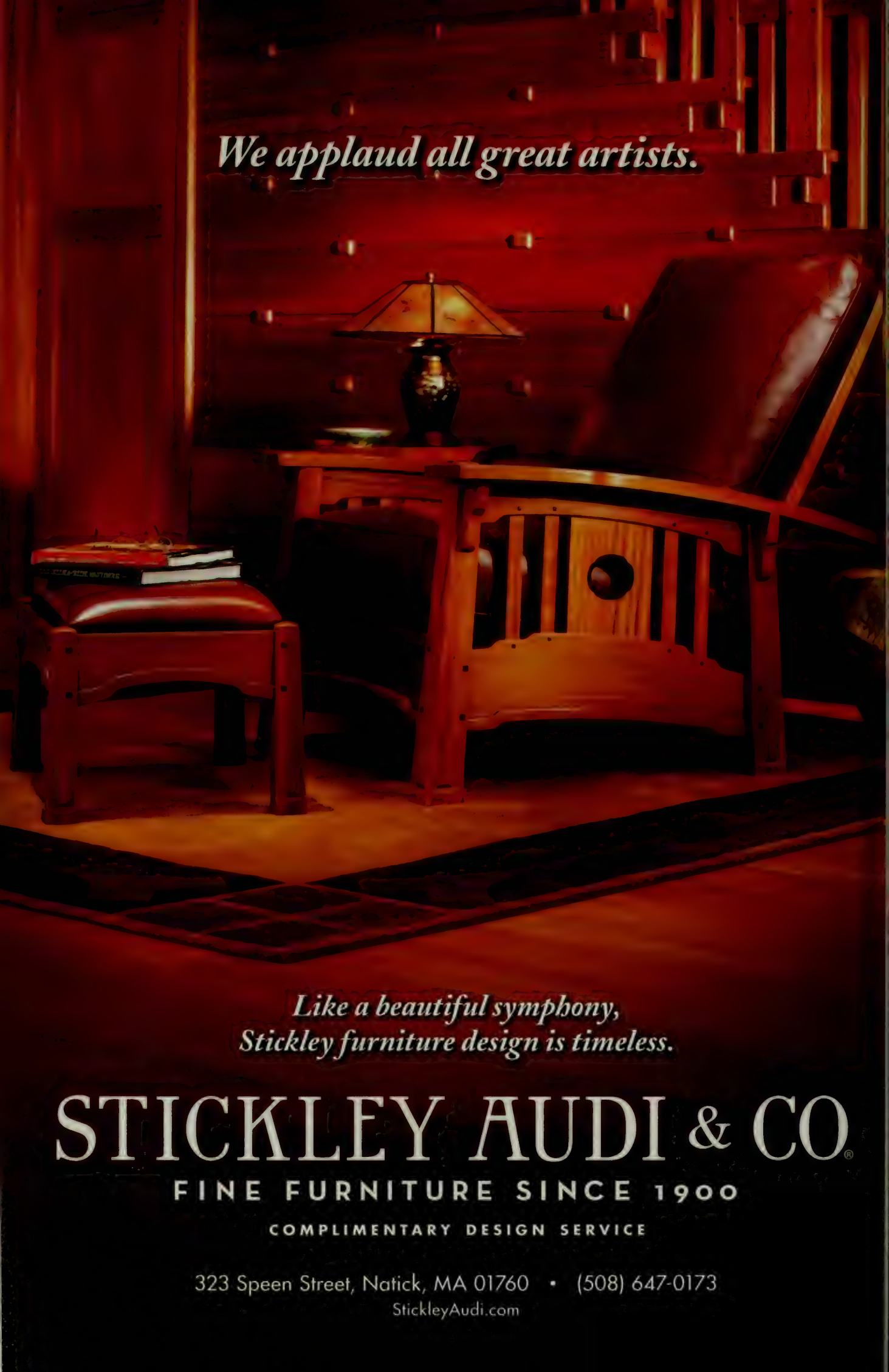
BSO Archives

From 1906

version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.


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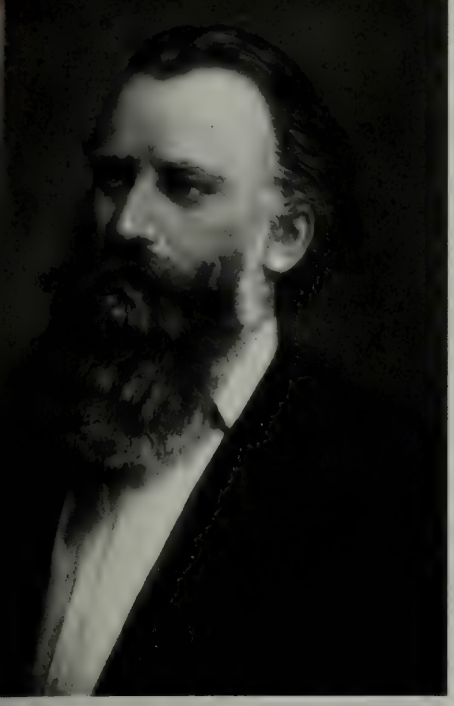
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Johannes Brahms

"Tragic" Overture, Opus 81

JOHANNES BRAHMS was born in the free city of Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. Brahms composed his "Tragic" and "Academic Festival" overtures simultaneously at Bad Ischl, Austria, in the summer of 1880. He played both pieces as piano duets with Clara Schumann on September 13 that year, her sixty-first birthday. In early December, Joseph Joachim led a read-through of the "Tragic" Overture with the student orchestra of the Berlin Hochschule, mainly for purpose of checking the accuracy of the orchestral parts. The first public performance with orchestra was on December 20, 1880, in a Vienna Philharmonic concert conducted by Hans Richter. The first American performance was given by Georg Henschel and the Boston Symphony Orchestra on October 29, 1881, during the BSO's first season, Henschel and the orchestra then repeating the work a week later.

THE SCORE OF THE "TRAGIC" OVERTURE calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Brahms's *Tragic* Overture and its companion piece the *Academic Festival* Overture were written in 1880. That year marks the middle of his most fertile period of orchestral production, which stretched from the completion of the First Symphony in 1876 to the Fourth Symphony in 1885. In the *Tragic* Overture, Brahms's complex and distinctive mingling of tradition and his own way of doing things is richly on display.

The origin of the *Tragic* Overture can be traced to a pair of practical inspirations. When the University of Breslau conferred an honorary Doctor of Philosophy degree on Brahms, it was suggested that he write something to honor the occasion. The result was the *Academic Festival* Overture, which he aptly described as "a very jolly collection of student songs." Around the same time there were plans in Vienna for a production of Goethe's *Faust*, for which Brahms agreed to write incidental music. That undertaking fell through, apparently leaving him with some orphaned musical ideas.

To make use of that material, Brahms decided to write a companion piece. "The *Academic* has led me to a second overture," he wrote a friend, "which I can only entitle the *Dramatic*,

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[the title of] which does not please me." He finally settled, not much more happily, on the title *Tragic*, observing of the pair, "one weeps while the other laughs." The apparent origin of the *Tragic* in a production of Goethe's *Faust* comes from Brahms's biographer Max Kalbeck. Brahms himself denied any connection of the overture to a specific story. But he was apt to deny extramusical connections in his music that were in fact present, on the grounds that it was nobody's business.

Brahms's trouble finding a title is symptomatic of the ambiguous relationship of the *Tragic* to the tradition of the Romantic overture. Brahms spent his career taking up traditional genres and making them his own: concerto, string quartet, symphony, and so on. The only major genre missing was opera, and that was not for lack of trying. Yet Brahms always ended up shying away from theatrical music. When it came to opera he knew he would be on Wagner's turf, and he did not take that prospect lightly. Still, much of his problem was temperamental. In his life and in his music Brahms tended to deal with emotion obliquely. His most intimately expressive music is largely instrumental; his Lieder tend to keep emotion at a distance; his major experiment toward opera, the cantata *Rinaldo*, is not among his stronger efforts.

The *Tragic* Overture, in D minor, begins on a tone of high drama, two massive chords followed by an electric pause, over fading timpani. Inevitably that calls to mind two predecessors: the beginning of Robert Schumann's *Manfred* Overture, and Beethoven's *Coriolan*. The titles of both those pieces show a manifest connection to a story. The Beethoven, like all his overtures, closely follows its narrative, in this case a play on the same plot as Shakespeare's *Coriolanus*, about a Roman general who goes over to the enemy. In the Beethoven one clearly hears a theme representing Coriolan, another representing his mother and wife and their anguished debate, and, at the end, the hero's life trickling away after he falls on his sword. *Coriolan* was a prime ancestor of both the Romantic overture and, in its storytelling, the tone poem. Another antecedent to the *Tragic*, audible in its atmosphere at the beginning, is Mendelssohn's evocation of a Romantic landscape in *The Hebrides*.

The trouble was, while taking up such pieces as models, Brahms was not interested in telling stories (not in admitting it, anyway) or in painting landscape. That was the territory of his rivals, including Liszt, who wrote tone poems based on literary models. Brahms would have nothing to do with all that. So whether or not the *Tragic* was based on Faust, he was going to call it something noncommittal. In other words—while Brahms took up the tradition of the Romantic overture and much of its tone, he refused to conform to one of its central elements, its connection to a specific story. The singular unfolding of the *Tragic* Overture may have something to do with that dialectic between a stated tragedy or tragic hero on the one hand, and tragedy in the abstract on the other.

The layout of Beethoven's overtures is the old pattern of sonata form, adapted to the story at hand. In theory Brahms's *Tragic* is also in sonata form, but in practice the form is so bent as to be virtually obliterated (as Brahms did again in the finale of the Third Symphony).

Boston Music Hall.

SEASON 1881-82.

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II. CONCERT.

SATURDAY, OCTOBER 29TH, AT 8, P. M.

PROGRAMME.

TRAGIC OVERTURE, Op. 81. (New.) . . . BRAHMS.

CONCERTO FOR PIANO-FORTE in A minor. Op. 16.
EDVARD GRIEG.

SYMPHONY in C. No. 1. . . . . BEETHOVEN.

PIANO SOLO.

a. WARUM. (Why?) Op. 12, No. 3. SCHUMANN.

b. SCHERZO in C sharp minor. Op. 39. CHOPIN.

MARCH in B flat—from the Suite Op. 113. . FRANZ LACHNER.

SOLOIST:

MR. WM. H. SHERWOOD.

MR. SHERWOOD will use a Miller Piano.

Program page from the first Boston Symphony performance—which was also the first American performance—of Brahms's "Tragic" Overture, on October 29, 1881, during the orchestra's first season (BSO Archives)

The overture opens with its two crashing chords and silence, then plunges into a first theme made of two distinct ideas: a flowing, Mendelssohnian, archaic-sounding one, and a more dashing one, with vigorous dotted rhythms. Both those contrasting ideas are stated simply, then immediately fleshed out in the lush orchestral treatment that will mark the piece. The atmosphere is high-Romantic. If the opening double theme can be called a tragic hero in the abstract, he is painted in both his sorrowful and active sides; each aspect will be developed separately. Here meanwhile is Brahms's formal method: an idea is no sooner stated than it is developed, both melodically and orchestrally. So the old idea of thematic development is present, but it has escaped its traditional place in the central development section of sonata form. The tendency to constant development had been growing in Brahms's music from the beginning, never more elaborately than here.

After some adventures of the two aspects of the opening theme, comes a long and strikingly atmospheric transition that scholar Malcolm MacDonald has called a prophecy of Sibelius and his mysterious landscapes. Then arrives the second theme, lyrical as is often the case in second themes. This place in a traditional overture tended to represent the hero's love interest—in Coriolan, his wife and mother. Once again, in the *Tragic* this idea is immediately caught up in wide-ranging development, turning in striving and heroic directions.

What happens in practice is that the three leading ideas and their derivations are presented in tableau-like sections like a series of events or adventures, with ongoing development. What to do, then, in the expected sonata-form development section? To address that

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formal dilemma, Brahms made a radical choice: a sudden slowing of tempo, like a slow movement in the middle of the overture (and/or another tableau). Its material is the "vigorous" side of the first theme, now tamed and introspective and marked "*dolce*," "sweet."

The "recapitulation" arrives in the home key of D minor as sonata form dictates, but in practice it is inward, quiet, and essentially undetectable as a return to the opening. Our abstract hero has retreated from defiance to brooding. Listeners who follow the form will only discover the recapitulation is in progress by the return of the lyrical second theme. The coda begins muted and retrospective, but ends with what we might again call defiance.

It is widely said about Brahms that he was at once conservative and, as Schoenberg dubbed him, "progressive," in foreshadowing the tonal and formal innovations of Modernism. In straightforward terms, one can say that Brahms was a pedant who had the genius to transcend his pedantry, and who took it for granted that he must bring something personal and new to the tradition he worshipped. This also means that in some degree he had to cope with an inner divide, which somehow, most of the time, he made work for him rather than against him. In the *Tragic* Overture we find Brahms in the middle of his greatest period of orchestral music, wrestling with the same conflicts he did in his larger and more ambitious works.

Jan Swafford

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at the Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*

THE FIRST BOSTON SYMPHONY PERFORMANCE OF THE "TRAGIC" OVERTURE—WHICH WAS ALSO THE FIRST AMERICAN PERFORMANCE—*was given by Georg Henschel with the orchestra on October 29, 1881, during the BSO's first season, the work then being repeated by Henschel with the orchestra a week later. Subsequent BSO performances were given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Bruno Walter, Charles Munch, Carl Schuricht, Erich Leinsdorf, Michael Tilson Thomas, William Steinberg, Eugene Ormandy, André Previn, Marek Janowski, James Conlon (the most recent subscription performances, in November/December 1997), and Seiji Ozawa (the most recent Tanglewood performance, on July 16, 2000).*

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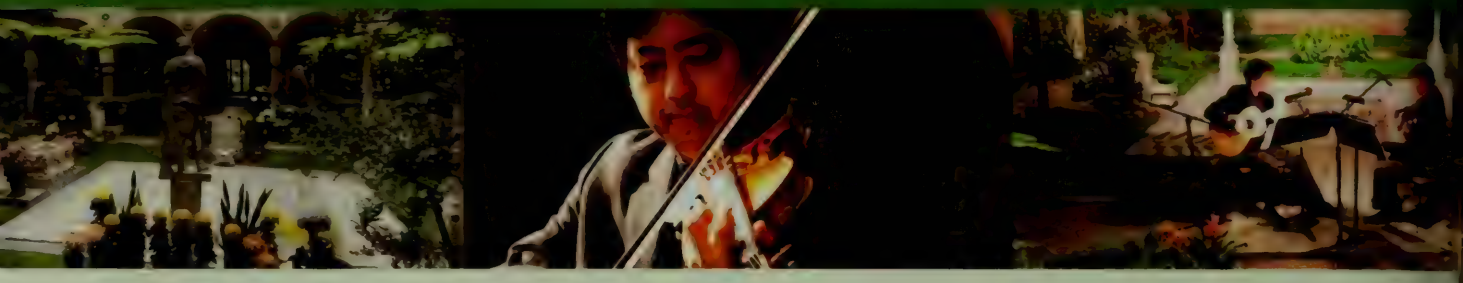
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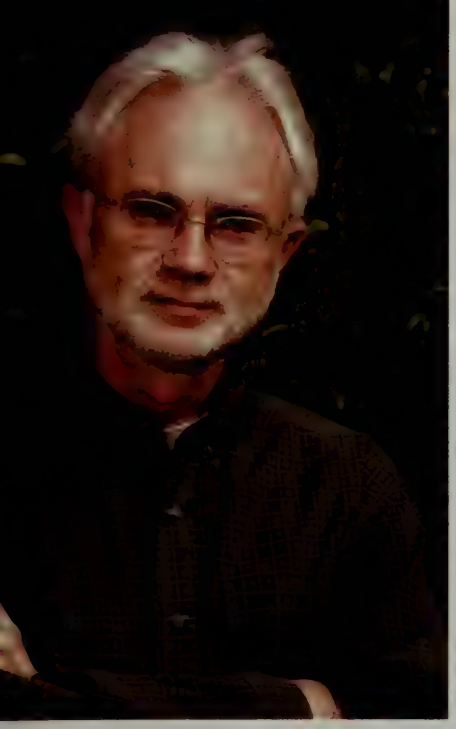
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Deborah O'Grady

John Adams

"Doctor Atomic" Symphony

JOHN COOLIDGE ADAMS was born in Worcester, Massachusetts, on February 15, 1947, and currently resides in Berkeley, California. Using material from his opera "Doctor Atomic" (2005), Adams composed his "Doctor Atomic" Symphony in 2007 on a joint commission from the Saint Louis Symphony, Carnegie Hall, and BBC Radio 3. The composer led the BBC Symphony in the world premiere at the BBC Proms in London on August 21, 2007. David Robertson and the Saint Louis Symphony gave the American premiere in Saint Louis on February 7, 2008. The score is dedicated to David Robertson. These are the first performances by the Boston Symphony Orchestra.

THE SCORE OF THE "DOCTOR ATOMIC" SYMPHONY calls for piccolo, two flutes (second doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, four trumpets (fourth doubling piccolo trumpet), three trombones, tuba, timpani, snare drum, bass drum, crotales, chimes, thunder sheet, glockenspiel, two tam-tams, suspended cymbals, tuned gongs, harp, celesta, and strings. The duration of the piece is about twenty-four minutes.

"The atomic bomb," writes John Adams in his engrossing memoir, *Hallelujah Junction*, "had been the overwhelming, irresistible, inescapable image that dominated the psychic activity of my childhood." During his youth growing up in New England, the ominous threat posed by the bomb always loomed somewhere in the background, "a source of existential terror that seemed permanently factored into every one of life's decisions, the ultimate annihilator of any positive emotions or hopes."

Adams tapped into the immensely powerful mythic resonance of the birth of the atomic bomb for his fifth stage work, the opera *Doctor Atomic*, which San Francisco Opera premiered in October 2005. Pamela Rosenberg, the company's general director at the time, had initially suggested the idea for a work based on the saga of American physicist J. Robert Oppenheimer (1904-1967), the man who served as scientific director of the Manhattan Project. After spearheading the development of the atomic bomb, Oppen-



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heimer was later subjected to a humiliating government trial which sullied his public image as the arms race heated up and intensified the era's paranoia. Oppenheimer remains one of the most fascinating figures in the history of modern science. In addition to his genius in successfully helming the Manhattan Project, he was a remarkably cultivated polymath and humanist, a lover of painting, music, and world literature: "a soul of labyrinthine complexity," as the composer observes. Indeed, Oppenheimer's mythic stature is echoed in the title of the 2005 biography by Kai Bird and Martin J. Sherwin, *American Prometheus*. For his part, Adams came up with the epithet "Doctor Atomic" as a kind of hybrid between middlebrow and highbrow to reflect Oppenheimer's aura. It suggests both the "populist ring" of science fiction movies from the 1950s and the moral ambiguity of the self-conscious genius in Thomas Mann's novel *Doktor Faustus*.

Adams and director Peter Sellars—his close collaborator for the past twenty-five years—decided to dramatize the birth of the atomic era by tightening the opera's focus. The two-act scenario revolves around the tense period in the summer of 1945 that culminated in the explosion of the world's first atomic bomb at the "Trinity" test site in the New Mexican desert. Sellars crafted the libretto from "found" texts. He assembled a collage including secret government meeting minutes; textbook physics; literature that Oppenheimer loved, from poetry by Baudelaire and John Donne to the *Bhagavad Gītā*; the oblique, sensual imagery of mid-century poet Muriel Rukeyser; and ritual chants of the Tewa Indians, the New Mexican Pueblo group whose ancestral homeland bears witness to the frightening, destructive cosmology pursued by these modern scientists.

The *Doctor Atomic* Symphony gives the concert public a chance to experience yet another dimension of music that Adams himself ranks among his favorite works and which shows the composer at the height of his powers. Instead of a series of highlights or orchestral passages merely culled from the operatic score—in the manner, say, of Britten's Four Sea Interludes from *Peter Grimes*—the symphony is akin to a "satellite" work: it follows an orbit independent of the opera. Indeed, the first performances of the opera *Doctor Atomic* led Adams to conclude that some of the score's musical ideas still had potential to be developed more fully. A purely orchestral context, with no need to cater to the dramaturgical constraints of a story unfolding on the stage, would allow him to explore this potential. David Robertson, a leading champion of Adams, had been so impressed by the music's first incarnation in San Francisco that he encouraged the idea of a symphonic piece based on the score. Meanwhile, the opera itself underwent several revisions (in later stagings in Amsterdam and Chicago) before the Metropolitan Opera unveiled its new production two years ago.

But the symphony proved to be time-consuming in a way that took Adams by surprise. "As soon as I sat down to work on it," he remarks, "I realized symphonic logic and operatic logic are toward completely different species." The date set for the premiere of the *Doctor Atomic* Symphony had to be postponed—a rare exception for a composer known for delivering his scores on time. While the opera works up to a terrifyingly intense double finale around the countdown to the explosion, the clock ticked away prosaically past the

deadline before Adams could finish his symphony, which he subsequently revised into a tauter, single-movement structure. For Robertson, "it was actually a sign that things were moving in the right direction, that he wasn't just grabbing bleeding chunks and trying to suture them together."

Psychology undoubtedly also played a role in the rhythm of Adams's creative process. Important as the opera is within his oeuvre, Adams needed relief from the darkness he had confronted while writing *Doctor Atomic*. "After three years of handling plutonium and feeling the end of the world was not just a figure of speech," as Adams put it, "I was ready to come back into the light." He immediately plunged into *A Flowering Tree*, an opera inspired by Mozart's *The Magic Flute* and based on an ancient Tamil folk legend. *A Flowering Tree*, writes Adams, is "a parable about youth, about hope, and about the ecology of the soul"—an "antidote" to *Doctor Atomic*, which had been "about technology and the end of ecology." But the *Doctor Atomic* Symphony required Adams to return once again to the opera's sonic world of nervously crackling, kinetic rhythmic layers and doom-laden harmonies.

For the symphony, Adams elaborated on musical ideas drawn from three important scenes in the opera. Initially he also intended to include music associated with Kitty Oppenheimer, Robert's wife. Together with her Tewa maid, Pasqualita, she presents a female counterpoint to the cloistered, all-male environment of the Los Alamos laboratory and the Trinity test site, where Oppenheimer and his colleagues carry out their experi-

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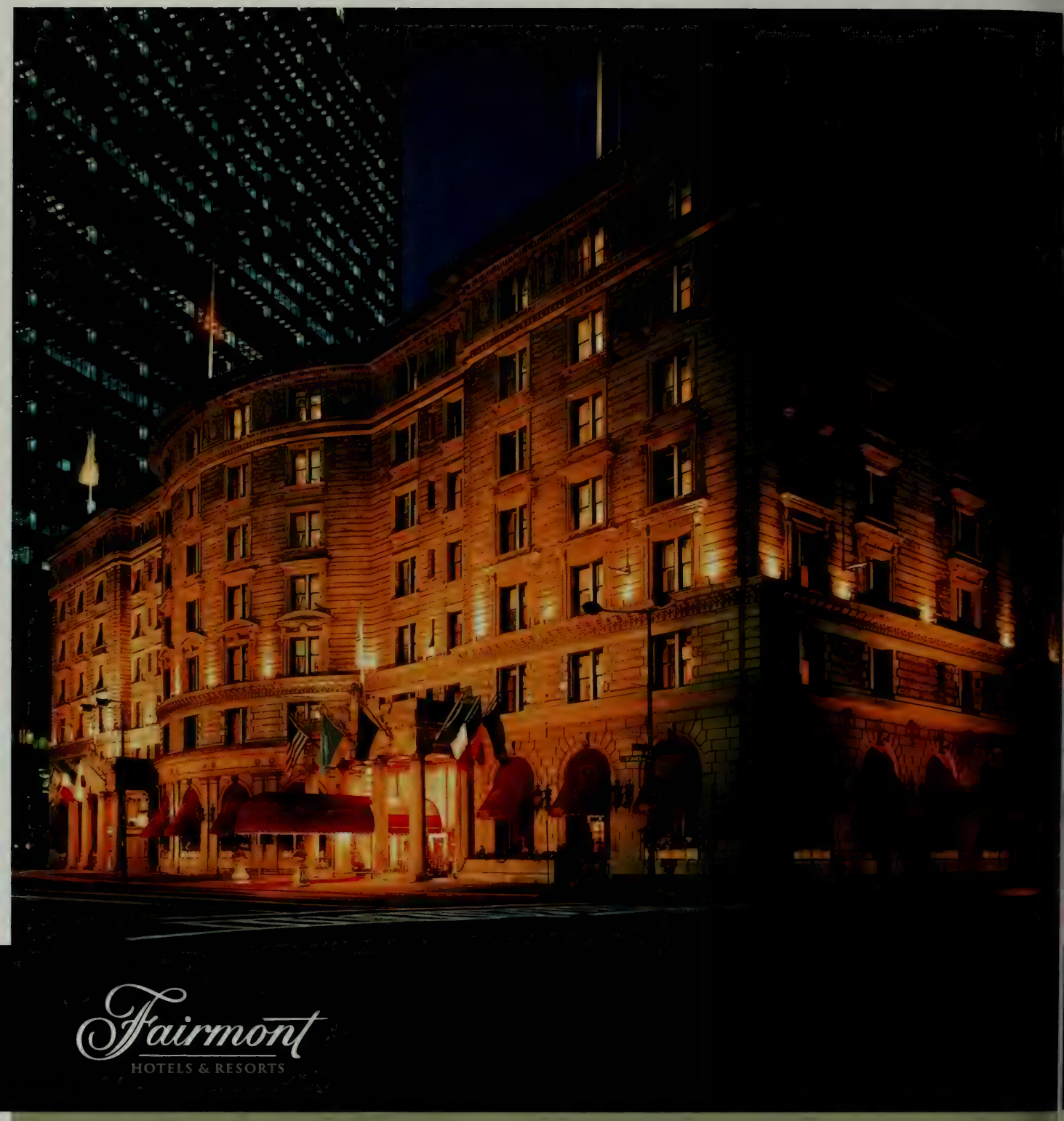


J. Robert Oppenheimer (right) and General Leslie Groves, principals in the Manhattan Project

ment under the watchful eyes of the military. But because "symphonic logic" and unity rather than dramatic comprehensiveness became paramount, Adams opted to tighten the symphony into a single sustained span made of three linked sections. In terms of symphonic precedent, the composer refers to late Sibelius, in particular his Seventh Symphony, which integrates its varied material within a single-movement cast and, says Adams, has exerted "an immense effect on my compositional thinking."

Thus the symphony's "narrative" differs from that of the opera. The work opens with "The Laboratory," which is taken from the overture and, in the opera, sets the scene for the anxious beehive of activity at the Los Alamos research facility a month before the test is ready to be conducted. Adams recalls that his first musical impulse for the opera was inspired by the scores of Edgard Varèse, which suggested "a post-nuclear holocaust landscape." The opera score includes an undertow of electronics both at the opening and during the final countdown. Adams chose not to include the alien shards of noise from his electronic soundscape in the symphony, preferring to rely on purely acoustic instruments. In the event, the latter convincingly conjure a sense of overwhelming tension. Relentless timpani strokes set the pattern for a sequence of harsh, dehumanized sonorities: craggy, jutting canyons of brass are followed by distorted fanfares and wispy mutations that creep to the surface.

A mere breath of a pause separates this brief opening section from the longest part of the symphony, lasting over half the length of the entire score, and which is called "Panic." The musical material is woven from several passages in the second act. First we hear the dizzying, hell-bent frenzy associated with a freak electrical storm that tears across the desert and threatens to detonate the bomb during the tense hours just before the test at dawn. Nature's omnipresence in this music has its human counterpart: in the defiant, arrogant will expressed by General Leslie Groves, the military overseer of the project, whose gruff characterization is entrusted to the trombone, but also in strains that evoke



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Tewa Indian ritual. Along with its kinetic frenzy, another characteristic sound of *Doctor Atomic* emerges in the existential dread of the countdown, with its unpredictable silences and shifts of pulsation. Adams hints at a kind of musical model of relativity as he stacks events into multiple layers, each unfolding in its own time zone.

The figure of Oppenheimer recedes into the larger picture of the atomic test with which the opera culminates. The *Doctor Atomic* Symphony, in contrast, brings him into focus for its concluding climax. In the midst of the second section is implanted an outline of the music to which Oppenheimer bares his soul in the stirring solo that ends the opera's first act. A siren-like descent at the end of "Panic" segues directly into a full statement of this music, the basis of the symphony's final section ("Trinity").

This material has become a particularly memorable musical signature of the opera, where it is used for Oppenheimer's private "dark night" of doubt on the eve of the test. Like the trombone for General Groves, Adams uses the trumpet to impersonate the (originally baritone) Oppenheimer. The instrument intones the melancholy music to which he sings John Donne's Holy Sonnet XIV ("Batter my heart, three-personed God"). It was in fact Oppenheimer's love of Donne's metaphysical poetry that prompted him to name the "Trinity" test site after this particular sonnet. This section contrasts the solemn, neo-baroque elegy of the sonnet setting with violent pulsations of frantic, insistent D minor. Following the roaming harmonic instabilities of the first two sections, the gravitational pull of this dark key steers the symphony to its grimly eloquent close.

Thomas May

THOMAS MAY *writes and lectures about music and theater. He is the author of "Decoding Wagner: An Invitation to his World of Music Drama" and edited "The John Adams Reader: Essential Writings on an American Composer."*

THE FIRST AMERICAN PERFORMANCE OF THE "DOCTOR ATOMIC" SYMPHONY *was given by David Robertson and the Saint Louis Symphony Orchestra on February 7, 2008, as stated at the start of this program note.*

THESE ARE THE FIRST BOSTON SYMPHONY PERFORMANCES *of the "Doctor Atomic" Symphony. The orchestra has previously played the following works by John Adams: "Shaker Loops" (October 1984, with Seiji Ozawa); "Short Ride in a Fast Machine" (July 1987, with Edo de Waart); "Harmonium," for chorus and orchestra (February/March 1991, with Simon Rattle and the Tanglewood Festival Chorus); "Harmonielehre," Part I (January 1993, with Robert Spano); "Slonimsky's Earbox" (November 1997, with James DePreist; and then in August 1998, with Richard Westerfield); "Naive and Sentimental Music" (March 2001, with David Robertson), and "El Niño," for soloists, chorus, and orchestra (December 2006, with David Robertson, vocal soloists, the Tanglewood Festival Chorus, and the PALS Children's Chorus)*



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Sergei Prokofiev

Piano Concerto No. 2 in G minor, Opus 16

SERGEI SERGEYEVICH PROKOFIEV was born in Sontsovka, in the Ekaterinoslav district of Russia, in the Ukraine, on April 23, 1891, and died in Nikolina Gora, near Moscow, on March 5, 1953. He began his Piano Concerto No. 2 in the winter of 1912-13, completing it that April while still a student at the Saint Petersburg Conservatory. The composer himself was pianist for the first performance, which took place on September 5, 1913, at Pavlovsk, with A.P. Aslanov conducting. The original score was lost in a fire during the 1917 Revolution; Prokofiev subsequently reconstructed the work from his sketches while at Ettal, in Bavaria, in 1923, then played the premiere of that version on May 8, 1924, in Paris, with Serge Koussevitzky conducting. Prokofiev and Koussevitzky also collaborated in the first American performances, which were played by the Boston Symphony Orchestra on January 31 and February 1, 1930.

IN ADDITION TO THE SOLO PIANO, the score of the concerto calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tambourine, side drum, and strings.

During the ten years he spent at the St. Petersburg Conservatory, the young Prokofiev developed his own piano playing to a remarkable degree of brilliance and turned out in quick succession his first two piano concertos. The premiere of his First Concerto had given him a taste of what it was like to be somewhat controversial, to be discussed by the leading critics in both St. Petersburg and Moscow. There was something of a furor, and Prokofiev astutely used the excitement when, in his final year at the conservatory (1913-14), he aimed for the Rubinstein Prize, the top piano award offered by the institution, choosing as his competition piece not a classical concerto but his own work, even going to the extent of having the score printed for the occasion! (He won the prize, though the judges were not unanimous.)

By this time Prokofiev had already completed and performed his Second Concerto, which, according to one critic, left its listeners "frozen with fright, hair standing on end." Actually,

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SATURDAY EVENING, FEBRUARY 1, at 8.15 o'clock

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I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Prokofieff . . . . . Scythian Suite, Op. 20

I. The adoration of Veles and Ala.
II. The Enemy God and the Dance of the Black Spirits.
III. Night.
IV. The Glorious Departure of Lolli and the Procession of the Sun.

Prokofieff . . . . . Second Piano Concerto, in G minor Op. 16

I. Andantino; Allegretto.
II. Scherzo.
III. Intermezzo.
IV. Finale.

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Program page from the first Boston Symphony performances—also the work's first American performances—of Prokofiev's Piano Concerto No. 2 on January 31 and February 1, 1930, with the composer as soloist and Serge Koussevitzky conducting (BSO Archives)

many of them seem to have been ready for such a reaction even while on their way to the performance, which took place in the slightly out-of-the-way town of Pavlovsk. The critics came out from St. Petersburg in force, sensing the kind of event that sells newspapers. The reviewer in the *Petersburgskaya Gazeta* wrote:

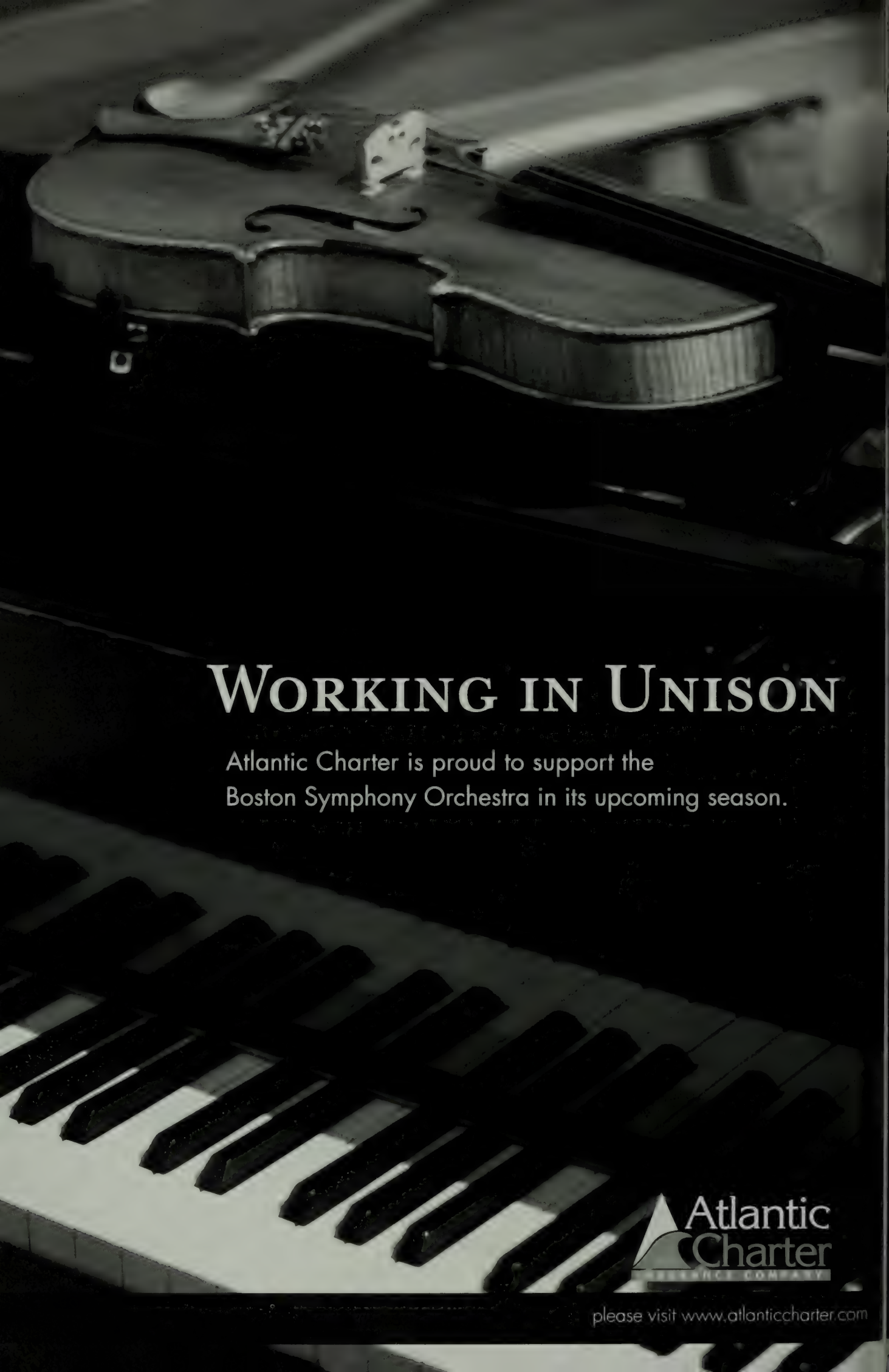
> The debut of this cubist and futurist has aroused universal interest. Already in the train to Pavlovsk one heard on all sides, "Prokofiev, Prokofiev, Prokofiev." A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school; it should be remembered that the composer was just twenty-two]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. "Such music is enough to drive you crazy!" is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow, Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: "To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this."

Of course, we can't be positive that the audience in Pavlovsk heard the piece as we know it today, since the manuscript was lost and had to be reconstructed ten years later on the basis of the solo piano part, but on the whole it seems likely that any changes were relatively minor. Thus, we are rather bemused—not to say astonished—at the vehemence of the early reaction. Certainly there are moments in the score that might raise eyebrows, but there are also wonderful lyric ideas, delicate colors, and accessibly elementary harmonies, with varied passages of rich pianistic elaboration.

Prokofiev's beginning is about as atypical as one can imagine: instead of dramatic fireworks between opposing forces (piano and orchestra), a gentle introductory phrase in the muted strings (pizzicato) and clarinets ushers in Chopinesque figuration in the pianist's left hand, supporting a long, delicate melody in the right. A faster, marchlike section brings in the acerbic, witty, piquant side of Prokofiev, culminating in an extended solo that is not a cadenza—more or less irrelevant to the musical discourse—but a continued working out of its issues, though the soloist completely takes over until the climactic return of the orchestra and a pianissimo recollection of the opening.

The scherzo is a relentless *moto perpetuo* in which the soloist has unbroken sixteenths played by both hands in octave unison throughout, while the orchestra supplies color and background in a sardonic mood. In the Intermezzo, the orchestra suggests a dark, heavy march (with many repetitions of a four-note bass figure hinting at a passacaglia); over this the piano cavorts with figures alternately delicate and forceful.

The finale brings on the traditional opposition between forces, with the soloist attempting to overwhelm the orchestra now with fleet brilliance, now with full-fisted chords. This does not, however, preclude a surprisingly tranquil contrasting passage begun by clar-


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An early photograph of Prokofiev at the keyboard

inets and violas, but carried on at some length by the unaccompanied piano, sounding like a Russian folk melody. This melody is the subject of much further discussion, growing more energetic and lively, eventually—after another extended solo passage, here more like a traditional cadenza—reappearing embedded in the rhythmic orchestral material that brings the concerto to its breathtaking close.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES OF PROKOFIEV'S PIANO CONCERTO NO. 2—*which were also, as stated above, the first American performances of the piece—were led by Serge Koussevitzky with the composer as soloist on January 31 and February 1, 1930; these were followed a week later by performances in Brooklyn and New York. The next BSO performance took place more than twenty years later, August 5, 1951, at Tanglewood, with Jorge Bolet as soloist and Eleazar de Carvalho conducting. Since then, BSO performances have featured Nicole Henriot (later Henriot-Schweitzer) and Malcolm Frager (with Charles Munch), John Browning (with Erich Leinsdorf), Garrick Ohlsson (with Seiji Ozawa), Viktoria Postnikova (with Gennady Rozhdestvensky), Mikhail Rudy (with Gunther Herbig), Yefim Bronfman (with Franz Welser-Möst and then with Sergiu Comissiona), Evgeny Kissin (the most recent subscription performances, in October 1999, with Emmanuel Krivine), and Horacio Gutiérrez (three times at Tanglewood, including the BSO's most recent performance of the concerto: in 1976 with Joseph Silverstein; in 1994 with Yuri Simonov, and on July 14, 2000, with James DePreist).*

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Béla Bartók

Suite from "The Miraculous Mandarin," Pantomime in one act, Opus 19

BÉLA BARTÓK was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania) on March 25, 1881, and died in New York on September 26, 1945. He began sketching his ballet "The Miraculous Mandarin," based on a play by Menyhért (Melchior) Lengyel, in August 1917 and composed the first version of the ballet between October 1918 and May 1919, though he did not orchestrate it until the summer of 1923. He revised and shortened the score from April to November 1924 and continued to tinker with the ending between 1926 and 1931. In February 1927 he completed an orchestral suite comprising about two-thirds of the score. The first public performance of any of this music came on Budapest Radio on April 8, 1926, when Bartók and György Kosa performed a part of the score in the original version for piano four-hands. The full ballet was first performed on November 27, 1926, in Cologne, Germany, with Jenö Szenkar conducting. The suite was premiered in Budapest by the Philharmonic Society Orchestra, Ernö Dohnányi conducting, on October 15, 1928.

THE SCORE OF "THE MIRACULOUS MANDARIN" calls for two flutes and piccolo (doubling third flute), three oboes (third doubling English horn), three clarinets and bass clarinet, three bassoons and contrabassoon (doubling fourth bassoon), four horns, three trumpets, three trombones, bass tuba, timpani, large and small side drum, bass drum, cymbals, triangle, tam-tam, xylophone, celesta, harp, piano, organ, and strings. (A mixed chorus, offstage, is required for the complete ballet score, but not for the suite.)

The Miraculous Mandarin was the third and last of Bartók's major compositions for the theater; though still in his thirties when he completed the draft score, with almost half his life yet to live, he never again attempted to write for the stage. Evidently the difficulties he suffered in attaining a full theatrical performance soured him forever on the theater, whether opera or ballet, and turned him decisively toward abstract instrumental composition. His two earlier works for the stage—*Bluebeard's Castle*, a one-act opera for two characters, and *The Wooden Prince*, a ballet—both showed signs of genius, though not always uniformly throughout. With *The Miraculous Mandarin* (and the Second String

Quartet, which immediately preceded it), we find the composer fully matured in his musical style. He had absorbed the folk elements of his native country as well as the latest trends in avant-garde music from elsewhere in Europe, and his powerful musical intellect fused these elements into a personal and tremendously expressive style.

Bartók encountered Menyhért Lengyel's scenario for *The Miraculous Mandarin* when it was published in the magazine *Nyugat* in 1917. What he made of it was not a ballet, in the sense of a work composed of big dance numbers, but rather a pantomime, a story told in gesture and movement, but movement that might be called, for the most part, "prose" rather than "poetry." This created structural problems for the composer. A series of full-scale dance numbers in a ballet would require a corresponding series of musical numbers, each with its own character and musical shape. A plot that slithers on from one incident to another is more problematic. Bartók saw the difficulty and so adapted Lengyel's scenario to give himself a basis for a musical structure, to provide some kind of symmetrical design to the story. He takes two scenes of violent movement and links each of them with three stages of action to be carried in dance.

The tale is lurid and violent, set in a brothel bedroom. At the rise of the curtain, three ruffians enter with a girl. Finding no money in her flat, they order her to go to the window and attract a customer. Three times she lures men into the room; the first two have no money, and the ruffians unceremoniously throw them out. But finally a mysterious and exotic "mandarin" enters, a man whose face reveals no sign of emotion except for his burning eyes, which stare ceaselessly at the girl. She begins dancing for him, gradually dancing more and more sensuously. She falls into his lap and he embraces her, trembling with passion. Now frightened, she tries to elude him, and he pursues her. Just as the Mandarin reaches the girl, the ruffians attack him and take his jewels and money. Then they decide to kill him. Three times they attack him in different ways. They smother him, but he will not die, and continues staring at the girl. They stab him; he does not fall or bleed. They hang him from the chandelier; it comes crashing down, and his body begins to glow with a greenish light. Finally the girl feels some pity for this strange man. She embraces him, and her act of compassion releases him from the longing that has driven him. His wounds begin to bleed, and he finally dies.

Even in the form of the concert suite, Bartók's music so clearly reflects the scenario that it is not difficult to follow the intended course of events. In fact, except for a few very small cuts, the suite is essentially two-thirds of the entire score, up to the moment when the ruffians leap out and seize the Mandarin. The last few measures are a concert ending that Bartók provided for the purpose.

The prologue suggests the noisy bustle of a busy street, heard through the window of the dingy room. The bustle dies down, and the three ruffians are introduced by a jerky chromatic figure in the violas. The music associated with the girl's standing at the window and luring the passing men to enter is, each time, presented by the solo clarinet. The first man, an elderly rake, is parodied in trombone glissandi. The second is a shy, handsome youth, represented by the oboe. The dance turns passionate briefly before the thugs



From a 1946 production of "The Miraculous Mandarin," showing the Mandarin (at left) hanging from the chandelier following the ruffians' last attempt to kill him

enter again and drive the hapless fellow into the street.

The arrival of the third victim, the Mandarin, is marked by the simplest musical moment in the score, the blaring brass instruments snarling out a single minor third, B-D. Woodwinds and strings utter wild trills. After the briefest of pauses, the girl begins a hesitant dance before this strangely unresponsive newcomer. From this point the music builds in tension to almost unbearable levels, with a halting waltz that grows more and more abandoned until she throws herself into the Mandarin's lap. Bartók introduces an exotic theme on the trombone to suggest the Mandarin's reaction. A pounding ostinato turns into a tense fugue on a subject of oriental tinge.

This is roughly the point where the orchestral suite ends, bringing us to the moment when the ruffians leap out and seize the Mandarin. The composer no doubt chose this point to end the suite because it provided a symmetrical pattern in which the score's wildest orchestral music frames the three attempts at luring victims. Once the fugue has built to its grand climax, the opening woodwind chords return, bringing the suite to its shattering conclusion.

Steven Ledbetter

THE FIRST BOSTON SYMPHONY PERFORMANCES *of the "Miraculous Mandarin" Suite were conducted by Richard Burgin in January 1950. Burgin also led the next series of BSO performances, in November 1960, since which time the BSO has played it under Jorge Mester, Seiji Ozawa (on a number of occasions, in Boston, at Tanglewood, and on tour, between 1971 and 1998, including the most recent Tanglewood performance in 1976), Adam Fischer, Ingo Metzmacher, and Shi-Yeon Sung (the most recent subscription performances, in April 2009). Ozawa also led BSO performances of the complete score: in 1979 at Tanglewood and on tour in Salzburg, and in February 1994 in Boston, as well as a Tanglewood Music Center Orchestra performance on August 1, 1999, as part of that summer's Leonard Bernstein Memorial Concert.*

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To Read and Hear More...



Important, relatively recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford); *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton), and Walter Frisch's *Brahms: The Four Symphonies* (Yale paperback). Also relatively recent is Peter Clive's *Brahms and his World: A Biographical Dictionary*, which includes a chronology of the composer's life and works followed by alphabetical entries on just about anyone you might think of who figured in Brahms's life (Scarecrow Press); this follows Clive's earlier, similar books, *Mozart and his Circle* (Yale University Press) and *Beethoven and his World* (Oxford University Press). The Brahms entry in the 2001 New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the "Master Musicians" series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of his symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Donald Francis Tovey's program note on the *Tragic* Overture is among his *Essays in Musical Analysis* (Oxford paperback).

The Boston Symphony Orchestra recorded the *Tragic* Overture three times: with Charles Munch in 1955 (RCA), Erich Leinsdorf in 1966 (RCA), and Bernard Haitink in 1990 (Philips). In addition, a live, January 1959 BSO telecast from Sanders Theatre in Cambridge, with Pierre Monteux conducting, has been issued on DVD (VAI, also including Hindemith's *Nobilissima visione* and Stravinsky's *Petrushka*). Though not currently listed, a Toscanini-led NBC Symphony broadcast of the *Tragic* Overture from 1953 remains one of the most powerful I know (RCA). Currently available recordings of varying vintage include, among many others, Christoph von Dohnányi's with the Cleveland Orchestra (Warner Classics), Carlo Maria Giulini's with the Philharmonia Orchestra (EMI), James Levine's with the Vienna Philharmonic (Deutsche Grammmophon), George Szell's with the Cleveland Orchestra (Sony), and Klaus Tennstedt's with the London Philharmonic (a live 1983 performance on BBC Legends).



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The John Adams Reader: Essential Writings on an American Composer, edited by Thomas May, offers a comprehensive overview of the composer's career, including an interview with the composer about *Doctor Atomic* (Amadeus Press). It was May who provided the note on the *Doctor Atomic* Symphony that is printed in this program book. Adams's own memoir, *Hallelujah Junction*, was published in 2008 (Picador paperback). Adams is one of the three composers discussed in "Three American Composers in Pursuit of the White Whale" (the other two are Charles Ives and John Corigliano), an essay by San Francisco Symphony publications editor Larry Rothe in *For the Love of Music: Invitations to Listening*, a collection of essays by Rothe and Michael Steinberg (Oxford University Press). John Adams's own website is earbox.com.

The *Doctor Atomic* Symphony has been recorded by David Robertson and the Saint Louis Symphony Orchestra (Nonesuch, with Adams's *Guide to Strange Places*). The opera *Doctor Atomic* is available on DVD in a version of the original production as staged at Netherlands Opera (Opus Arte). Also available on DVD is a documentary, entitled "Wonders Are Many," about the making of the opera (Docurama). A DVD release of the Metropolitan Opera's 2008 production is expected (Sony). Other works by John Adams on CD (all on Nonesuch) include *Harmonium*, *Harmonielehre*, the Violin Concerto, *Naive and Sentimental Music*, *On the Transmigration of Souls*, the oratorio *El Niño*, and original-cast recordings of the operas *Nixon in China* and *The Death of Klinghoffer*. Most of these were also issued by Nonesuch in "The John Adams Earbox," a ten-disc set including the composer's major works through 1998, plus a booklet with essays by Robert Hurwitz, Renaud Machart, and



Adams himself. The more recent Nonesuch disc "Hallelujah Junction" provides a single-disc retrospective. In addition, a powerful 2005 film version of *The Death of Klinghoffer* made by director Penny Woolcock has been issued on DVD (Philips), and a second recording of *Nixon in China*, drawn from live performances in Denver, Colorado, in 2008, was recently added to the catalogue (Naxos).



The important modern study of Prokofiev is Harlow Robinson's *Sergei Prokofiev: A Biography*. Originally published in 1987, this was reprinted in 2002 with a new foreword and afterword by the author (Northeastern University paperback). Robinson's book avoids the biased attitudes of earlier writers whose viewpoints were colored by the "Russian"-vs.-"Western" perspectives typical of their time, as reflected in such older volumes as Israel Nestyev's *Prokofiev* (Stanford University Press; translated from the Russian by Florence Jonas) and Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* (Taplinger). More recently Robinson produced *Selected Letters of Sergei Prokofiev*, newly translating and editing a volume of previously unpublished Prokofiev correspondence (Northeastern University). *Sergey Prokofiev* by Daniel Jaffé is in the well-illustrated series "20th-Century Composers" (Phaidon paperback). Claude Samuel's *Prokofiev* is an equally well-illustrated introductory biography, if you can still find it (Marion Boyars paperback). The Prokofiev article in the revised (2001) New Grove Dictionary of Music and Musicians is by Dorothea Redepenning. Rita McAllister's Prokofiev entry from the 1980 edition of Grove was reprinted in *The New Grove Russian Masters 2* (Norton paperback). Michael Steinberg's *The Concerto–A Listener's Guide* includes Prokofiev's Second and Third piano concertos and his two violin concertos (Oxford University paperback). Robert Layton discusses Prokofiev's concertos in his chapter on "Russia after 1917" in *A Guide to the Concerto*, which Layton also edited (Oxford paperback). Other useful books include Boris Schwarz's *Music and Musical Life in Soviet Russia, Enlarged Edition, 1917-1981* (Indiana University Press) and *Prokofiev by Prokofiev: A Composer's Memoir*, an autobiographical account covering the first seventeen years of Prokofiev's life, through his days at the St. Petersburg Conservatory (Doubleday).



Erich Leinsdorf and the Boston Symphony Orchestra recorded Prokofiev's five piano concertos in the mid-1960s with soloist John Browning for RCA (reissued on CD by Testament). Recordings of Prokofiev's Piano Concerto No. 2 also include Vladimir Ashkenazy's with André Previn and the London Symphony Orchestra (Decca), Yefim Bronfman's with Zubin Mehta and the Israel Philharmonic (Sony), Horacio Gutiérrez's with Neeme Järvi and the Royal Concertgebouw Orchestra (Chandos), and Evgeny Kissin's with Vladimir Ashkenazy conducting the Philharmonia Orchestra (EMI).



Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

Seiji Ozawa and the Boston Symphony Orchestra recorded the complete *Miraculous Mandarin* in 1994 with the Tanglewood Festival Chorus (Philips, paired with Bartók's Concerto for Orchestra with the composer's original ending). Prior to that, Ozawa had recorded the suite with the BSO in 1975 (Deutsche Grammophon). David Robertson has recorded the complete score with the Lyon National Orchestra and Chorus (Harmonia Mundi). Other complete recordings include Iván Fischer's with the Budapest Festival Orchestra and Hungarian Radio Chorus (Philips), Antál Dorati's with the BBC Symphony Orchestra and Chorus (Mercury Living Presence), and Pierre Boulez's with either the New York Philharmonic and Schola Cantorum of New York (Sony Classical) or with the Chicago Symphony Orchestra and Chorus (Deutsche Grammophon). For the suite, Georg Solti's recording with the Chicago Symphony Orchestra is recommended (London).

Marc Mandel

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Guest Artists



David Robertson

In fall 2010 David Robertson enters his sixth season as music director of the Saint Louis Symphony Orchestra, while continuing as principal guest conductor of the BBC Symphony Orchestra, a post he has held since 2005. Highlights of his 2010-11 season with the Saint Louis Symphony include a gala concert with soprano Renée Fleming, and the orchestra's seventh consecutive appearance at New York's Carnegie Hall. Guest engagements in the United States include performances with the Boston, San Francisco, New World, and San Diego symphony orchestras, and the New York Philharmonic. In March 2011 he conducts the Ensemble ACJW—the performing arm of The Academy, a professional training program for young musicians developed by Carnegie Hall, the Juilliard School, and the Weill Institute—in a program pairing Mozart's unfinished opera *Zaïde (Das Serail)* and the New York premiere of Luciano Berio's reconstruction of the same piece. In summer 2011 he makes his Santa Fe Opera debut leading performances of Berg's *Wozzeck*. International guest engagements include performances with the Royal Concertgebouw Orchestra, where Mr. Robertson appears regularly; the Deutsches Symphonie-Orchester Berlin as part of Musikfest Berlin, and several concerts with the BBC Symphony. Also this season he conducts world premieres of works by Stephen McNeff, Avner Dorman, Joey Roukens, and Christopher Rouse. Prior to his Saint Louis Symphony and BBC Symphony appointments, Mr. Robertson was music director of the Orchestre National de Lyon and artistic director of that city's Auditorium, posts he held from 2000 to 2004 as the first artist ever to hold both musical posts in Lyon. He was music director of the Ensemble InterContemporain in Paris from 1992 to 2000 and resident conductor of the

Jerusalem Symphony Orchestra from 1985 to 1987. His numerous opera house credits include the Metropolitan Opera, La Scala, Opéra de Lyon, Bayerische Staatsoper, Théâtre du Châtelet, Hamburg State Opera, and San Francisco Opera. He has made numerous recordings for Sony Classical, Naive, EMI/Virgin Classics, Deutsche Grammophon, Atlantic/Erato, Nuema, Adès, Valois, and Naxos, in addition to his recent, first-ever recording of the *Doctor Atomic* Symphony for Nonesuch. Born in Santa Monica, California, David Robertson was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to orchestral conducting. He received Columbia University's 2006 Ditson Conductor's Award, and he and the Saint Louis Symphony Orchestra are recipients of two major awards from ASCAP and the League of American Orchestras, including the 2008-09 Award for Programming of Contemporary Music and the 2005-06 Morton Gould Award for Innovative Programming. *Musical America* named him Conductor of the Year for 2000; he received the Seaver/National Endowment for the Arts Conductors Award in 1997; and he is the recipient of honorary doctorates from Westminster Choir College, Webster University, and Maryville University, as

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well as the 2010 Excellence in the Arts Award from the Saint Louis Arts and Education Council. In 2010 he was elected a Fellow of the American Academy of Arts and Sciences. David Robertson and his wife, pianist Orli Shaham, are parents of twin boys. Mr. Robertson also has two older sons. David Robertson made his Boston Symphony Orchestra debut in March 2001 at Symphony Hall; his first Tanglewood appearance with the orchestra followed that August. He has since returned to lead the orchestra at both venues, and also led out-of-town performances substituting for James Levine in March 2006. His most recent subscription appearances were in December 2006 leading John Adams's *El Niño*; his most recent Tanglewood performance with the BSO was in 2009, when he led an all-American program of music by Harris, Thomson, Barber, and Bernstein.



Nicolas Hodges

Pianist Nicolas Hodges makes his Boston Symphony Orchestra debut this week, having previously appeared at Tanglewood in recital and with the Tanglewood Music Center Orchestra. Born in London in 1970, Mr. Hodges has performed with the Chicago Symphony, the MET Orchestra, BBC Symphony, BBC Scottish Symphony, Philharmonia of London, City of Birmingham Symphony, Bamberg Symphony, WDR Symphony, SWR Symphony Freiburg/Baden-Baden, Helsinki Philharmonic, Tokyo Philharmonic, London Sinfonietta, Basel Sinfonietta, and ASKO/Schoenberg Ensemble Amsterdam, under such conductors as Barenboim, Brabbins, Graf, Knussen, Levine, Masson, Nott, Robertson, Rophé, Rundel, Saraste, Slatkin, Otaka, Valade, and Zender. Mr. Hodges has been featured in such European festivals as Witten, Darmstadt, Berlin, Lucerne, Paris (Festival d'Automne), Innsbruck (Klangspuren), Brussels (Ars Musica), Zurich (Tage für Neue Musik), and Vienna (Wien Modern). In addition, he has performed at all the major UK festivals, including the BBC Proms, as well as in Scandinavia, and at Japan's Suntory Hall. United States appearances include Carnegie Hall, Alice Tully Hall, and Chicago's Orchestra Hall. Recent and upcoming highlights include his recital debut at Carnegie Hall; his critically acclaimed New York Philharmonic debut under David Robertson,

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and subscription debuts with the Los Angeles Philharmonic and San Francisco Symphony. Mr. Hodges has also appeared recently with the Saint Louis Symphony, Royal Stockholm Philharmonic, London Philharmonic, Orquesta y Coro Nacionales de España, Philharmonie Luxembourg, and BBC National Orchestra of Wales. He will premiere Thomas Adès's concerto *In Seven Days* at London's Royal Festival Hall, subsequently performing the work in the Los Angeles Philharmonic's "Green Umbrella" series and with the Netherlands Radio Symphony, all under the composer's direction. Mr. Hodges also appears at music festivals throughout the world, including Tanglewood, the Edinburgh Festival, the Dialogues Festival in Salzburg, and the Melbourne International Arts Festival. In addition to standard repertoire, exemplified both in concerto performances and mixed recital programs (such as Beethoven's *Hammerklavier* Sonata paired with 20th-century works), Nicolas Hodges is a committed interpreter of contemporary music. Elliott Carter's concerto *Dialogues* was written for him on commission from the BBC. Following the premiere with the London Sinfonietta under Oliver Knussen, he recorded the work with the same artists for Bridge Records, subsequently giving the first United States performances (with the Chicago Symphony Orchestra under Daniel Barenboim, and later with both the MET Chamber Ensemble and MET Orchestra under James Levine), as well as the French, Japan, Spanish, Portuguese, and Netherlands premieres. He has also had works written for him by Harrison Birtwistle, Wolfgang Rihm, Salvatore Sciarrino, and Beat Furrer, and has worked closely with Adams, Ferneyhough, Harvey, Kagel, Knussen, Lachenmann, Neuwirth, Nørgård, and the late Karlheinz Stockhausen. A committed teacher, he works with young pianists particularly on the relationship between the performance of standard repertoire and contemporary works, and also works with young composers to demystify the complexities of writing for the piano. His more than twenty CDs include works by Adams on Nonesuch, Carter on Bridge, and Gershwin on Metronome.

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Thursday, November 4, 10:30am (Open Rehearsal)
Thursday, November 4, 8pm
Friday, November 5, 8pm
Saturday, November 6, 8pm
Tuesday, November 9, 8pm

RAFAEL FRÜHBECK DE BURGOS conducting

FALLA

SUITE FROM "ATLÀNTIDA"

Prologue and Spanish Hymn
Aria of Pyrene
Hymn to Barcelona
The Arrival of Hercules in Cadiz
Isabella's Dream
The "Salve" at Sea
The Supreme Night

ALEXANDRA COKU, SOPRANO
NATHALIE STUTZMANN, CONTRALTO
PHILIP CUTLIP, BARITONE
RYAN WILLIAMS, BOY SOPRANO
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, CONDUCTOR

{ I N T E R M I S S I O N }

BRAHMS

SYMPHONY NO. 2 IN D, OPUS 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

PRE-CONCERT TALKS BY ELIZABETH SEITZ OF THE BOSTON CONSERVATORY

Spanish conductor Rafael Frühbeck de Burgos, a frequent BSO guest conductor and audience favorite, returns to lead rarely programmed music by the Spanish composer Manuel de Falla. Sung in Catalan, *Atlàntida* ("Atlantis"), an epic of the lost continent and its rediscovery by Columbus, was Falla's magnum opus, begun in 1927 and left incomplete at his death in 1946. The Spanish composer Ernesto Halffter completed a version that was premiered in 1961; Rafael Frühbeck de Burgos has devised a 35-minute suite of vocal and orchestral excepts from the complete score. The program brings the BSO debuts of two young American singers, soprano Alexandra Coku and baritone Philip Cutlip. The second half of the program is the great Symphony No. 2 of Johannes Brahms, his gentlest and most pastoral symphony and a cornerstone of the repertoire.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday, November 4, 10:30am (Open Rehearsal)
Thursday 'D' November 4, 8-9:55
Friday Evening November 5, 8-9:55
Saturday 'A' November 6, 8-9:55
Tuesday 'C' November 9, 8-9:55

RAFAEL FRÜHBECK DE BURGOS, conductor
ALEXANDRA COKU, soprano
NATHALIE STUTZMANN, contralto
PHILIP CUTLIP, baritone
RYAN WILLIAMS, boy soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

FALLA	Suite from *Atlàntida*
BRAHMS	Symphony No. 2

Thursday 'A' November 11, 8-10:10
Friday 'B' November 12, 1:30-3:40
Saturday 'A' November 13, 8-10:10

CHRISTIAN ZACHARIAS, conductor and piano

HAYDN	Symphony No. 80
MOZART	Piano Concerto No. 15 in B-flat, K.450
MOZART	Piano Concerto No. 16 in D, K.451
HAYDN	Symphony No. 95

Thursday 'C' November 18, 8-10:05
Saturday 'B' November 20, 8-10:05

KURT MASUR, conductor
NELSON FREIRE, piano

ALL-SCHUMANN PROGRAM	Symphony No. 1, *Spring* Piano Concerto Symphony No. 4

Friday 'A' November 26, 1:30-3:25
Saturday 'B' November 27, 8-9:55
Tuesday 'C' November 30, 8-9:55

JAMES LEVINE, conductor

SCHUMANN	Symphony No. 3, *Rhenish*
HARBISON	Symphony No. 1
WAGNER	Prelude and Love-death from *Tristan und Isolde*

Thursday, December 2, 10:30am (Open Rehearsal)
Thursday 'A' December 2, 8-10
Friday 'B' December 3, 1:30-3:30
Saturday 'A' December 4, 8-10

JAMES LEVINE, conductor
NIKOLAJ ZNAIDER, violin

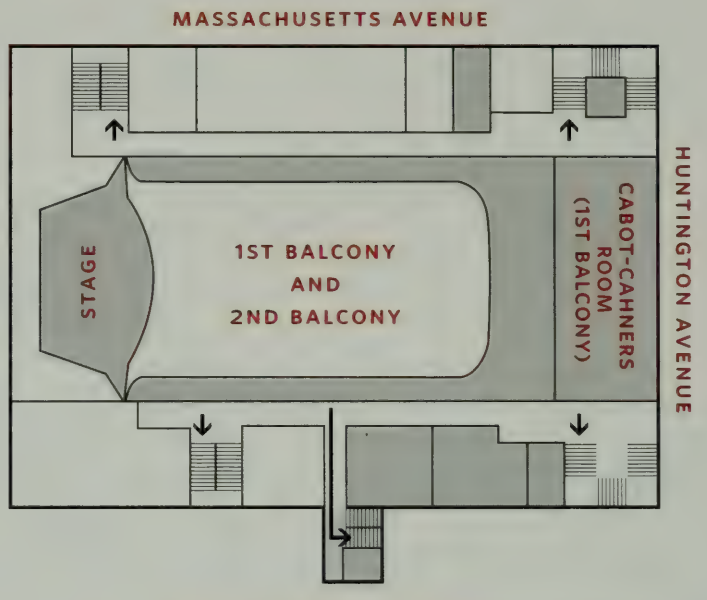
HARBISON	Symphony No. 2
MOZART	Violin Concerto No. 3 in G, K.216
SCHUMANN	Symphony No. 2

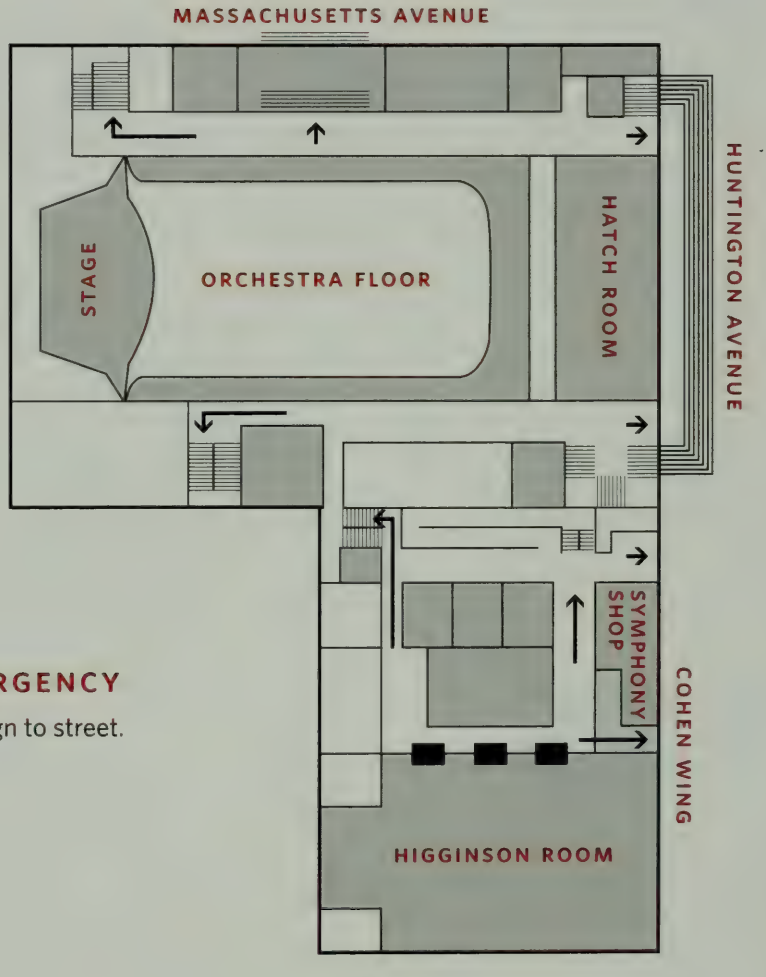
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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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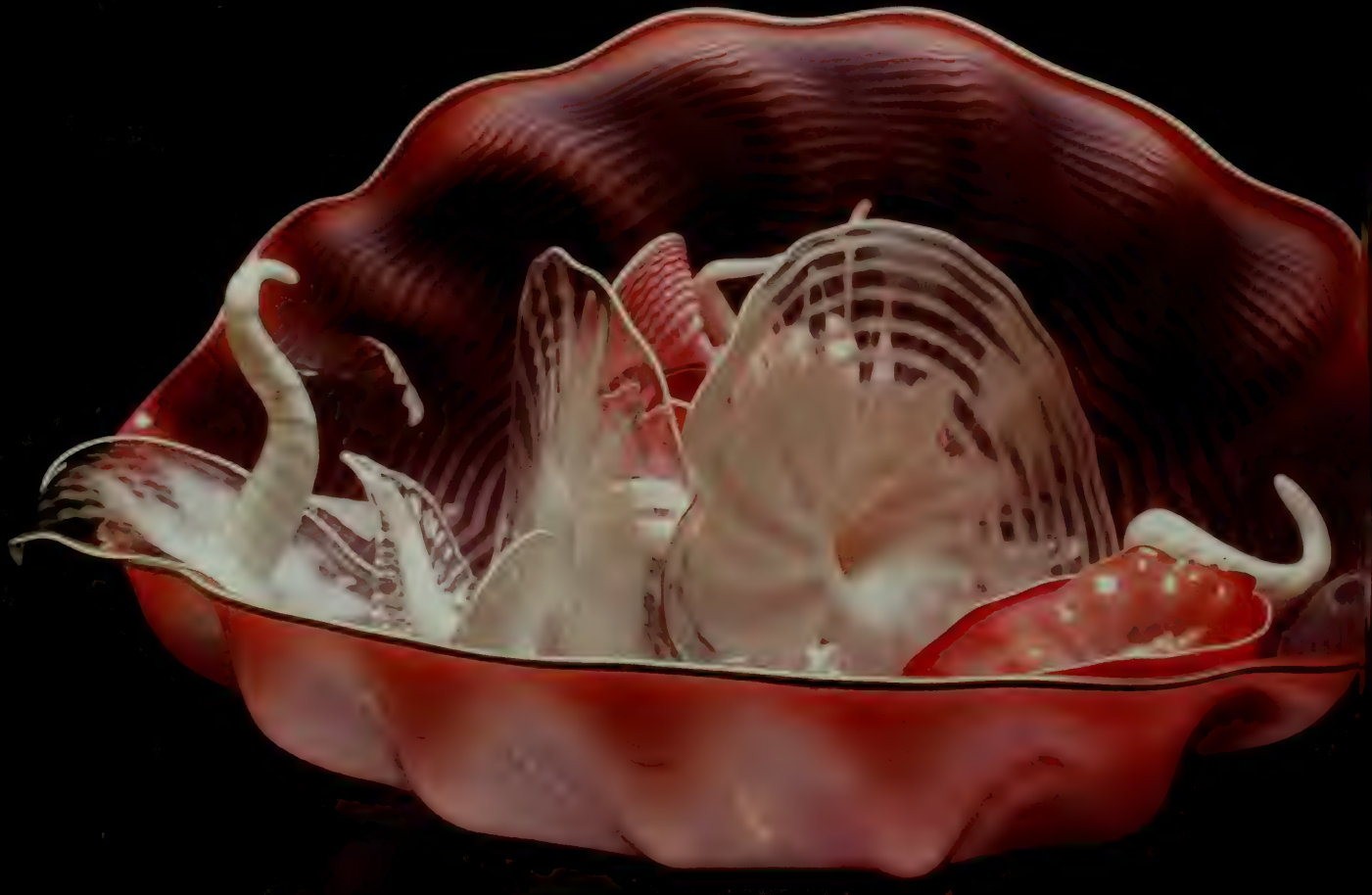
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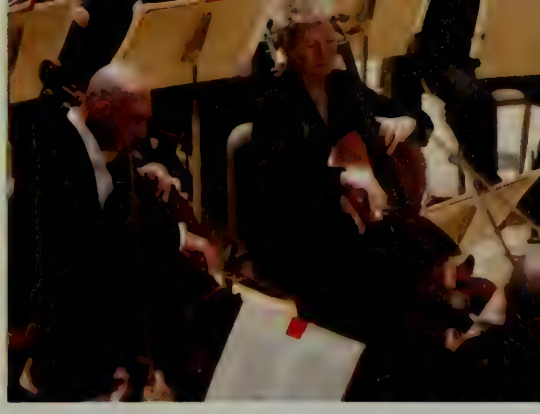
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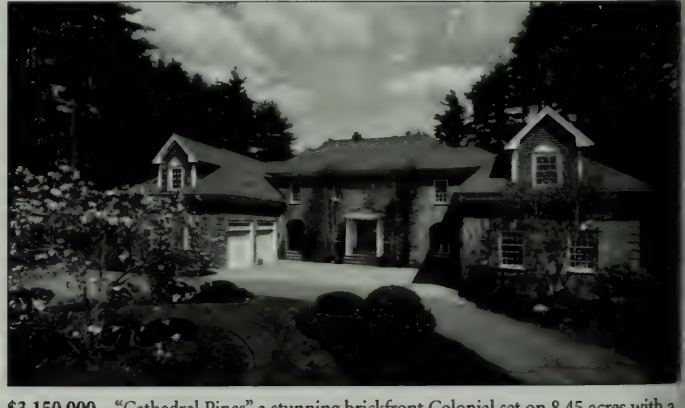
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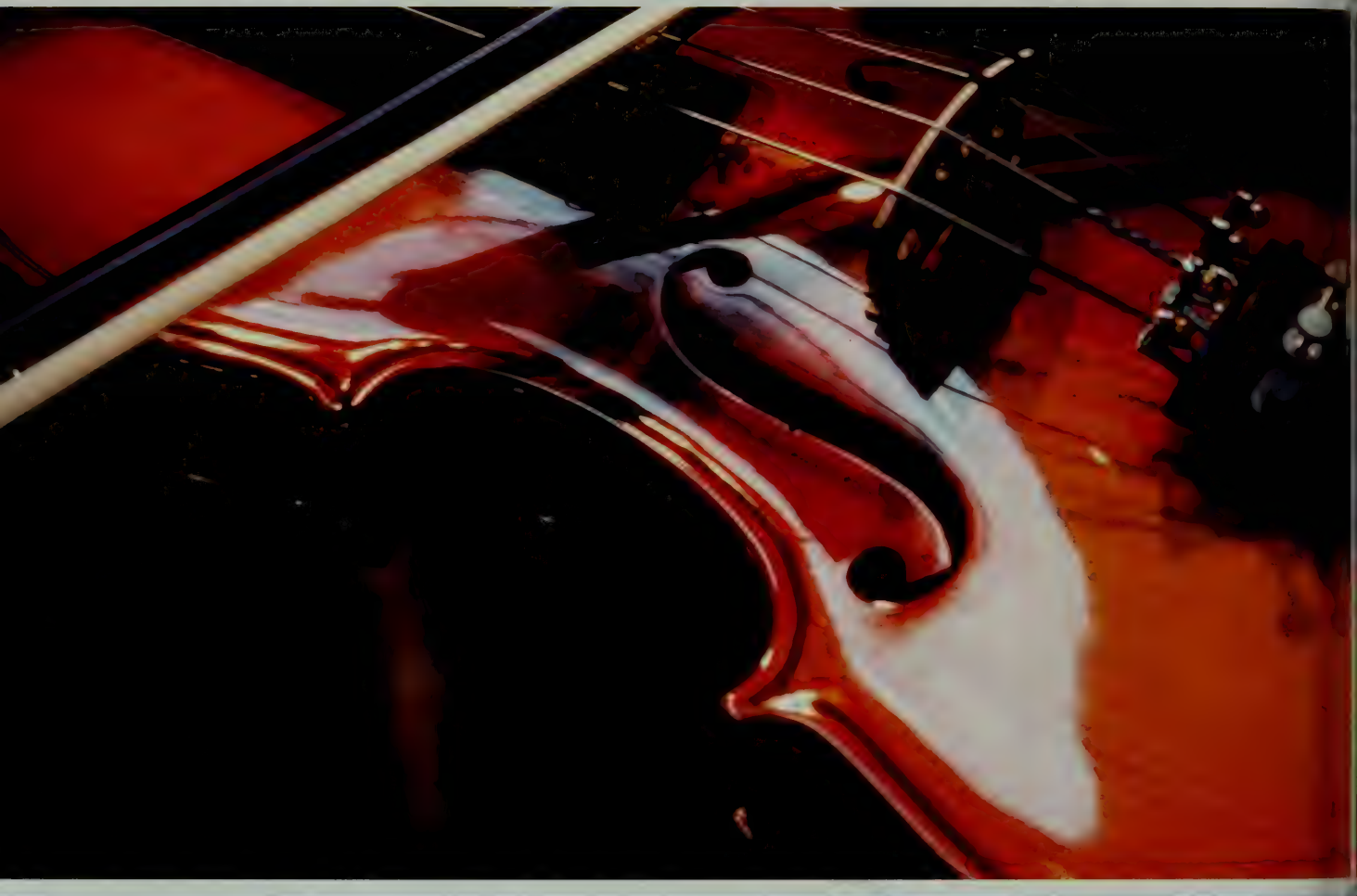
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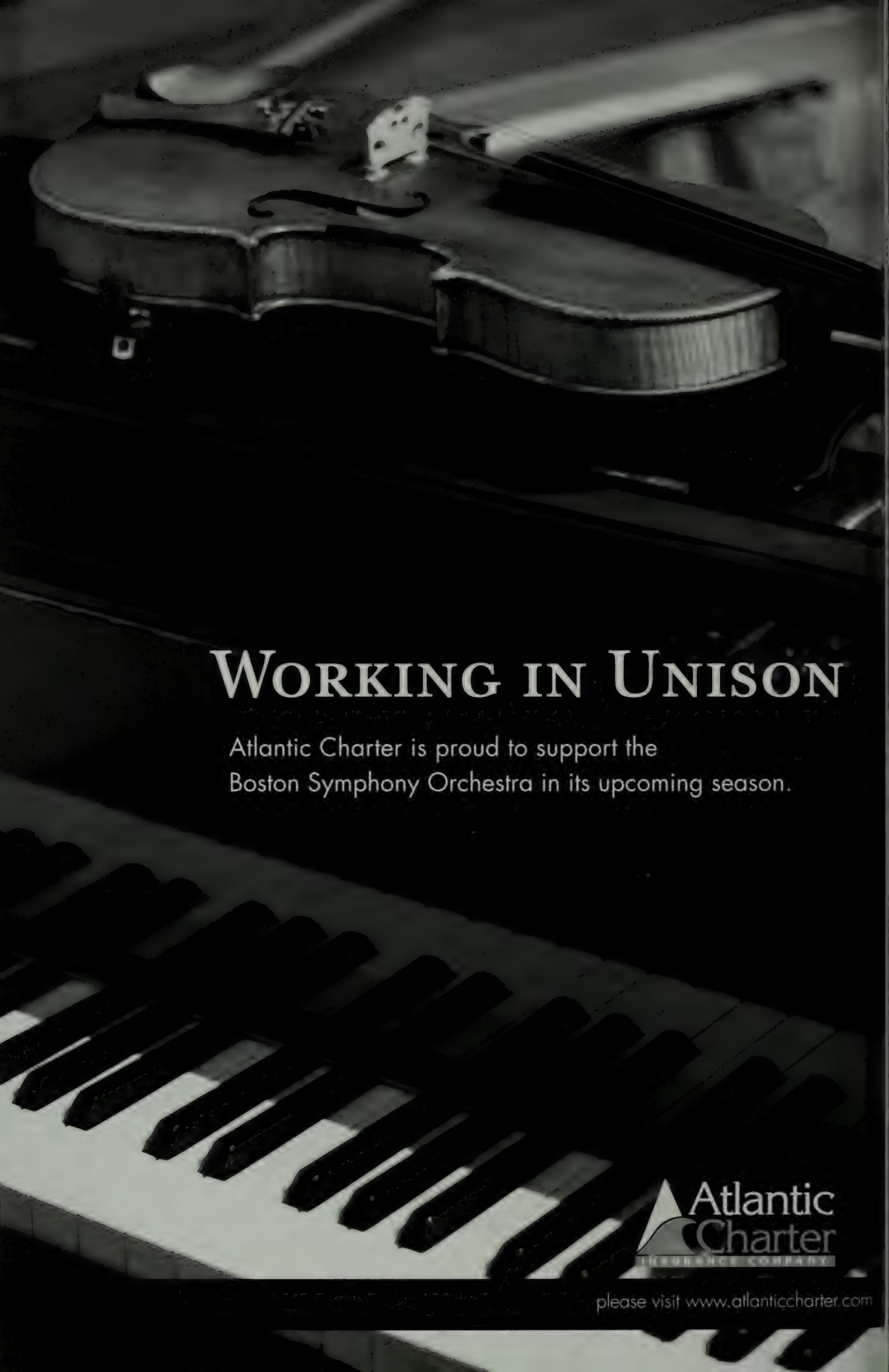
New BSO Educational Initiatives

The BSO has recently launched a number of new programs through its office of Education and Community Programs. The BSO Academy School Initiative is an innovative partnership with the Boston Public Schools that helps support the expansion of music education in the city's schools. The pilot program, serving 775 students at Brighton's Thomas A. Edison School in the 2010-11 academic year, offers ongoing student interaction with professional musicians as well as access to the BSO's extensive education programs, providing students with a high-level music program and an increased appreciation of their own school community. The "Classical Companion," the BSO's popular interactive online education program, will soon feature the BSO's first-ever live streamed event—a conversation with John Harbison, live from the Symphony Hall stage on Friday, November 19, at 11 a.m.—in connection with the orchestra's two-year cycle of the composer's symphonies that began last month. Also new this year is a Music Criticism Contest in connection with a "Classical Companion" feature on composer/music critic Robert Schumann, whose 200th birthday is being celebrated in November with BSO performances of his four symphonies and Piano Concerto. The winning entries—to be chosen from elementary school, middle school, high school, and college-level submissions—will be printed in the BSO program book.

In addition, the BSO Media Center makes the orchestra's video content—interactive features, audio and written program notes, and digital music—readily available in one place at www.bso.org/mediacenter, and the orchestra's first iTunes app gives iPhone, iPod Touch, and iPad users access to the BSO, Boston Pops, and Tanglewood wherever they go. The orchestra's Education Resource Center, housed at the Boston Arts Academy, offers a library, media and technology center, planning facilities, and professional-development seminars for teachers and administrators. And through the Musicians in the Schools program, BSO-affiliated musicians, partnering with Boston Conservatory graduate music education students, visit Boston public schools. For further information, please call (413) 638-9375 or e-mail education@bso.org.

Chamber Music Teas

Once again this season, Chamber Music Teas are scheduled for six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the Boston Symphony Orchestra. The doors to the Cohen Wing of Symphony Hall on Huntington Avenue open at 1:30 p.m., and the concert begins at 2:30 p.m. The next chamber music tea features the Boston Cello Quartet—BSO cellists Blaise Déjardin, Adam Esbensen, Mihail Jojatu, and Alexandre Lecarme—in music of Mozart, Albinoni, Schubert, Rossini, Fitzenhagen, Piazzolla, and Déjardin—on Friday, November 19. Individual tickets are $16. For further information, please call SymphonyCharge at (617) 266-1200, or visit bso.org.


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Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Elizabeth Seitz of the Boston Conservatory discusses Falla and Brahms. In the weeks ahead, Jan Swafford of the Boston Conservatory discusses Haydn and Mozart (November 11-13), and BSO Director of Program Publications Marc Mandel (November 18) and Elizabeth Seitz (November 20) discuss Robert Schumann.

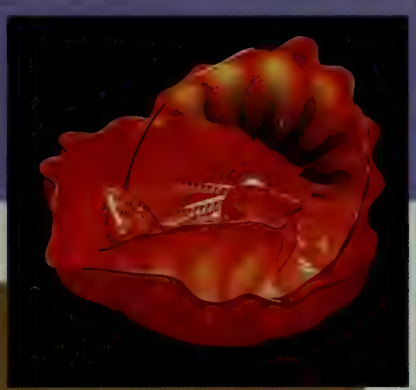
Introducing "UnderScore Fridays"

This year the BSO offers an exciting, new, three-concert subscription option with a brand-new format—"UnderScore Fridays." These concerts incorporate commentary from the conductor, and all have an early start-time of 7 p.m., allowing attendees to socialize after the performance. The Symphony Hall bars will remain open, and subscribers to the series may attend a complimentary post-concert reception where they will be able to meet the artists. The dates are January 14 (music of Delius, Mozart, and Strauss, with conductor Sir Mark Elder and pianist Lars Vogt), February 11 (music of Haydn, Sibelius, and Korean composer Unsuk Chin, whose Cello Concerto will have its American premiere, with conductor Susanna

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INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. (except November 13 and December 11) and every Wednesday at 4 p.m. (except December 15, January 5, and February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting). All tour reservations may be made by visiting us online at bso.org, or contacting the BSAV Office at (617) 638-9390 or by e-mailing bsav@bso.org.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

Expand Your Musical Horizons: Become a Friend of the BSO

Did you know that for only $75 you can become a Friend of the BSO and receive the BSO's exclusive online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only working BSO rehearsals. Other benefits of membership, depending on level of giving, include opportunities to engage first-hand with BSO musicians, advance ticket-ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your issue of *InTune*, please let us know at intune@bso.org.

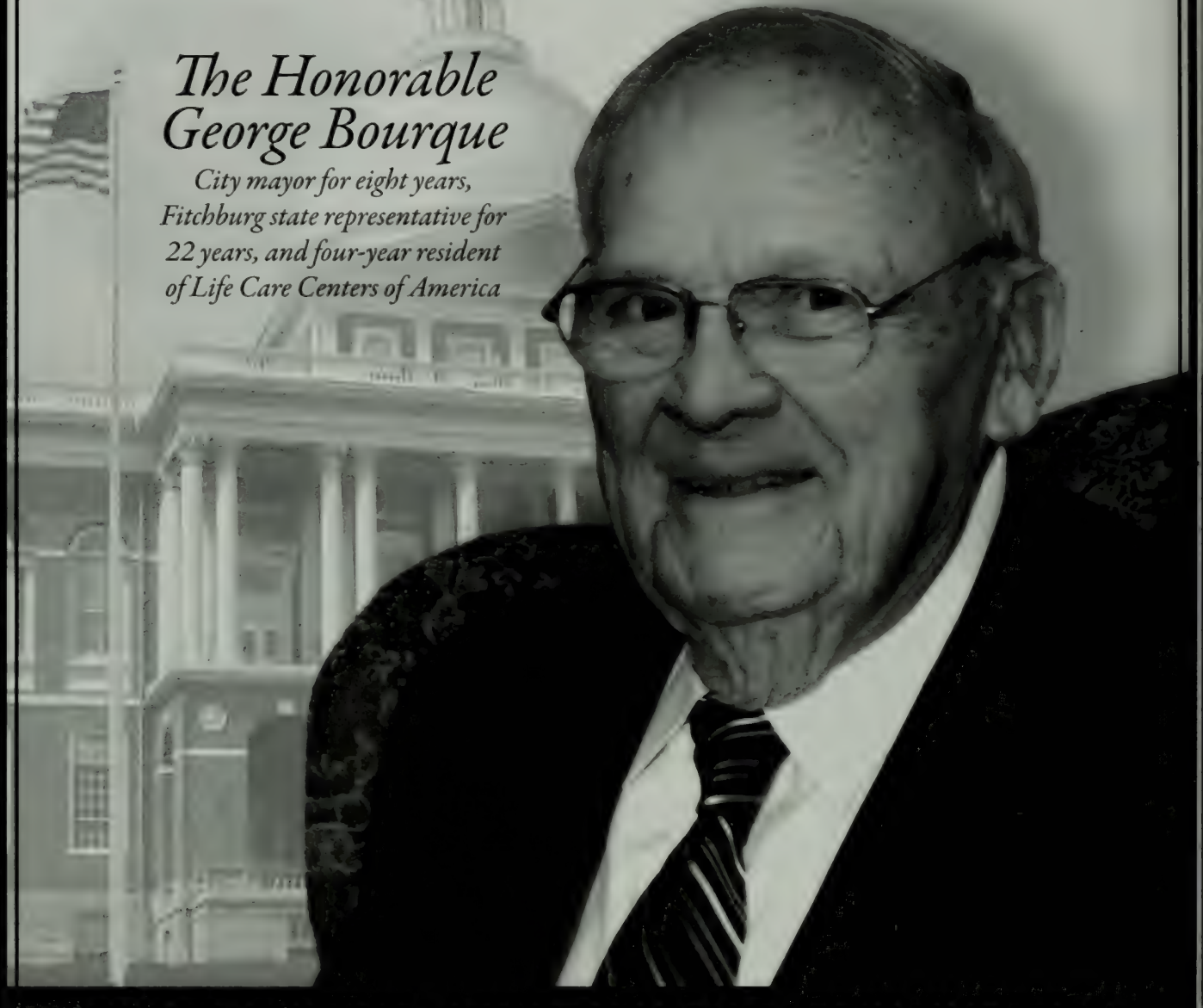
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BSO Business Partners: Instrumental to the BSO

BSO Business Partners, corporate annual fund donors, play a vital role in deepening the community impact of the BSO. Business Partners help the BSO reach the largest audience of any symphonic organization in the world. From free concerts throughout Boston and eastern Massachusetts to innovative programs such as "Musicians in the Schools," in which BSO members teach in middle schools to foster an interest in classical music in young people, Business Partners help the BSO extend its magnificent music-making to millions of people each year. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings, special events that advance business networking, and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn, Associate Director, Business Partners, at kcleghorn@bso.org or (617) 638-9277.

BSO Members in Concert

Collage New Music, founded by BSO percussionist Frank Epstein, opens its 2010-11 season on Monday, November 15, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge under the direction of David Hoose. The program includes Fred Lerdahl's *Imbrications*, Donald Wheelock's *Music for Seven Players*, Andy Vores's *Often*, Lerdahl's Duo for Violin and Piano, and Stephen Hartke's *Meanwhile*. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

Ronald Knudsen leads the New Philharmonia Orchestra in their first "Classics" concert of the season on Saturday, November 20, at 8 p.m. and Sunday, November 21, at 3 p.m. The program, entitled "Piano and Forte," includes excerpts from Chopin's *Les Sylphides* and his Piano Concerto No. 1, featuring Vincent Schmithorst (winner of the Boston International Piano Competition) as soloist, and Shostakovich's Symphony No. 9. Tickets are $30 for adults, $10 for children, with discounts for seniors and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

Founded by BSO violinist Wendy Putnam, the Concord Chamber Players present the Kalichstein-Laredo-Robinson Piano Trio on Sunday, November 21, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street, Concord. The program includes Schubert's two piano trios: Opus 99 in B-flat and Opus 100 in E-flat. Tickets are $42 and $33, discounted for seniors and students. For more information, visit concordchambermusic.org or call (978) 371-9667.

BSO percussionist Frank Epstein leads the New England Conservatory Percussion Ensemble at NEC's Jordan Hall on Sunday, November 21, at 8 p.m. in the local premiere of Wolfgang Rihm's *Tutuguri (VI) (Kreuze)* for six percussion. Also on the program: former BSO principal trombone Ronald Barron joins the ensemble for Charles Small's *We've Got Rhythm*. Admission is free. For further details, visit necmusic.edu.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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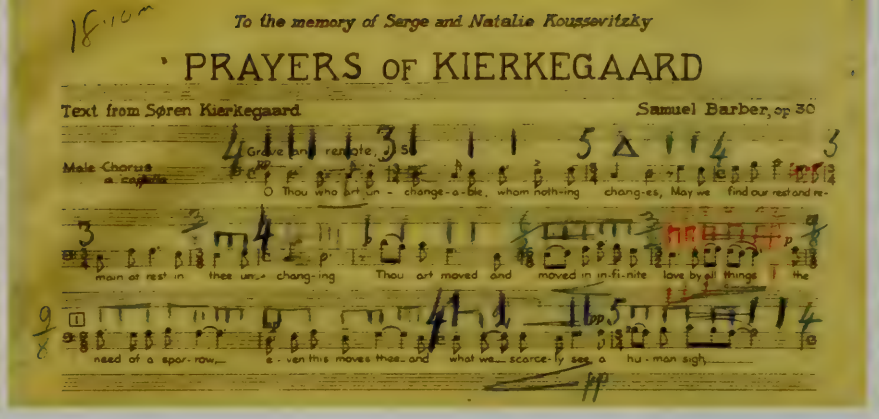
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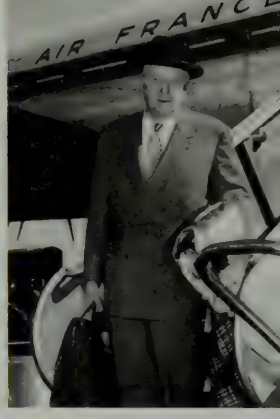
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.



Boston Symphony Orchestra

2010–2011

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno §
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum *
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick *
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke *
Catherine and Paul Buttenwieser chair

Victor Romanul *
Bessie Pappas chair

Catherine French *
Mary B. Saltonstall chair, fully funded in perpetuity

Jason Horowitz *
Kristin and Roger Servison chair

Julianne Lee *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

SECOND VIOLINS
Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Sheila Fiekowsky
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronald Knudsen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

Yuncong Zhang *

VIOLAS
Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka * §

Rebecca Gitter *

CELLOS
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *

Adam Esbensen *

Blaise Déjardin *

BASSES
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

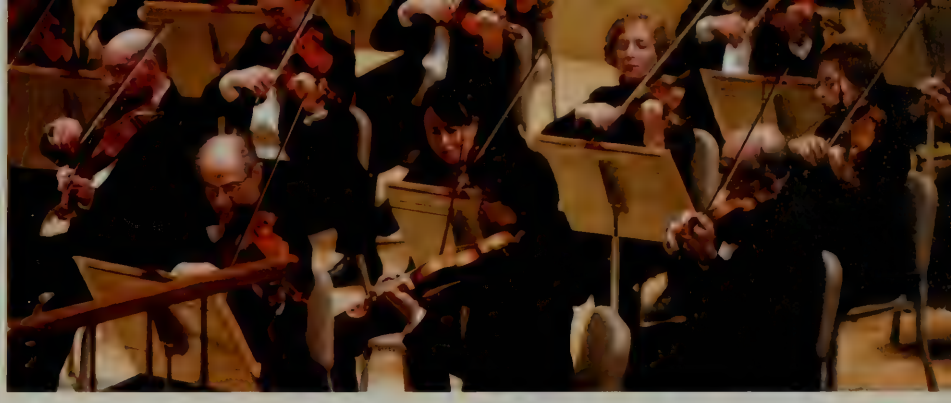
Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

FLUTES
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Michael Martin
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Stephen Lange

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
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Principal
Lia and William Poorvu chair, fully funded in perpetuity

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Boston Symphony Orchestra

130th season, 2010–2011

Thursday, November 4, 8pm
Friday, November 5, 8pm
Saturday, November 6, 8pm
Tuesday, November 9, 8pm

RAFAEL FRÜHBECK DE BURGOS conducting

FALLA — SUITE FROM "ATLÀNTIDA"

Atlantis Submerged and Spanish Hymn
Aria of Pyrene
Hymn to Barcelona
The Arrival of Hercules in Cadiz
Isabella's Dream
The "Salve" at Sea
The Supreme Night

ALEXANDRA COKU, SOPRANO (ISABELLA)
NATHALIE STUTZMANN, CONTRALTO (PYRENE; A LADY OF THE COURT)
PHILIP CUTLIP, BARITONE (NARRATOR)
RYAN WILLIAMS, BOY SOPRANO (THE CHILD; A PAGE)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

Text and translation begin on page 36.

{ I N T E R M I S S I O N }

THESE PERFORMANCES CONTINUE THE CELEBRATION OF THE 40TH ANNIVERSARY OF THE TANGLEWOOD FESTIVAL CHORUS.

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Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

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Peter Vanderwarker



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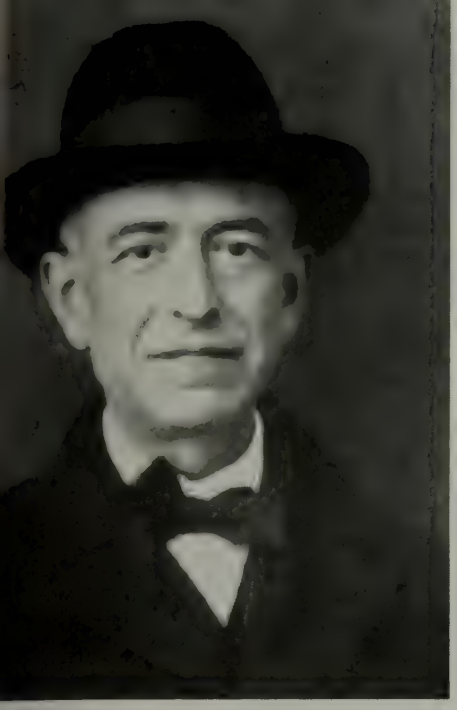
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Manuel de Falla

Suite from "Atlàntida"

MANUEL DE FALLA was born in Cádiz, Spain, on November 23, 1876, and died in Alta Gracia, Córdoba, Argentina, on November 14, 1946. He worked on "Atlàntida" from 1926 until his death in 1946, when it was still unfinished. The score was completed by Ernesto Halffter and first performed on November 24, 1961, in the Teatre del Liceu, Barcelona, under Eduard Toldrá. The first staged performance was given at La Scala, Milan, on June 18, 1962, conducted by Thomas Schippers. Halffter's final revised version was premiered in a concert at the Kunsthaus in Lucerne, Switzerland, on September 9, 1976.

THE COMPLETE SCORE OF "ATLÀNTIDA" calls for soprano, mezzo, treble, and baritone soloists, mixed chorus, and an orchestra of two flutes, two piccolos, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, tuba, timpani, percussion, two pianos, celesta, harp, and strings. The duration of this suite is about thirty-eight minutes.

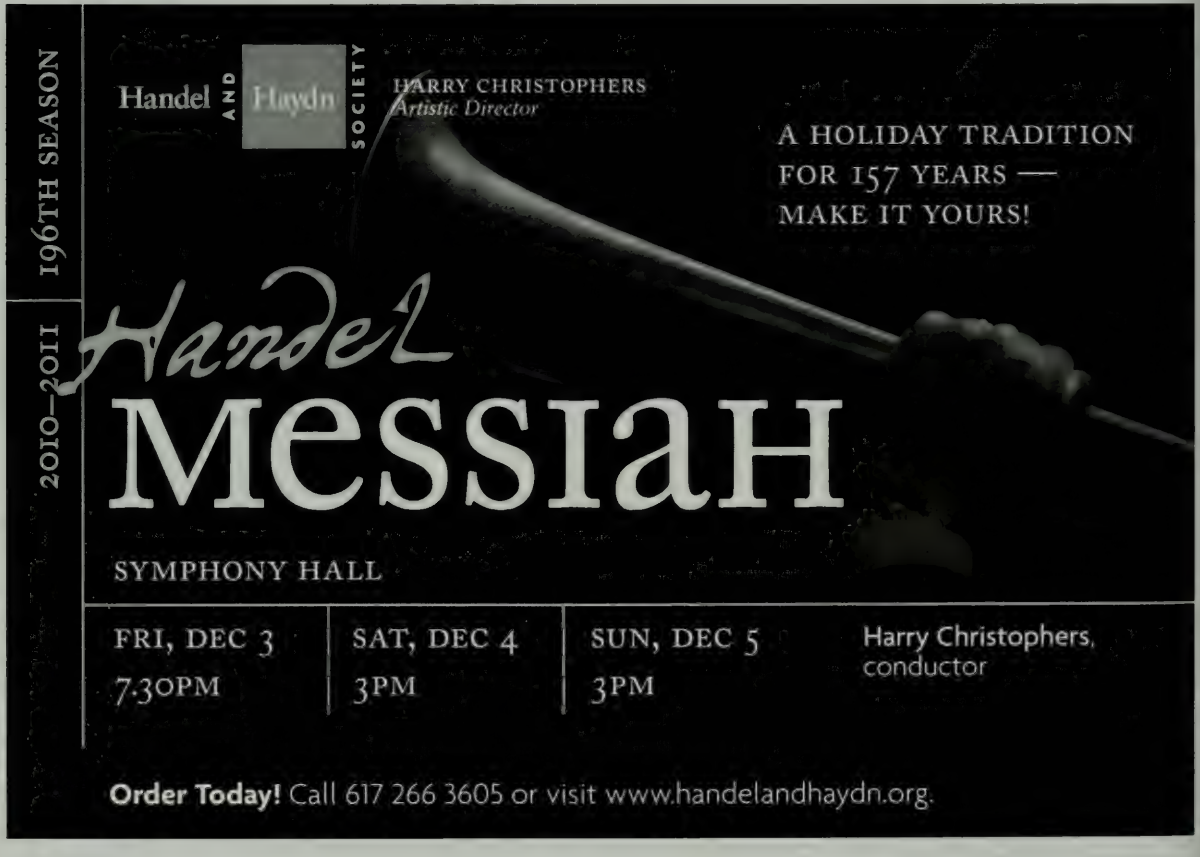
According to ancient legend, the land of Atlantis lies deep beneath the ocean, the result of a colossal convulsion of nature. Plato considered it to be larger than both Africa and Asia. Speculation about lost continents has flourished in all ages, and every possible location has been put forward on the basis of myth. It was particularly cultivated in Spain because Plato suggested that it was close to the Pillars of Hercules, now identified as the Rock of Gibraltar and the mountains of North Africa.

This became the basis for an epic poem by the Catalan priest and poet Jacint Verdaguer (1845-1902), whose desire to boost the revival of Catalan culture equaled his sense of a glorious Spanish past and his Catholic piety. The Catalan language, spoken in northeastern Spain and in the nearby corner of France, was under threat in Verdaguer's time from the steady march of Castilian Spanish. The poem enjoyed huge popularity, but by the time Falla came to manhood it was less well known.

When his fiftieth birthday came around in 1926, Falla was at the height of his fame, with a series of unusual masterpieces played all over Europe and America both as stage works

and concert pieces—*La vida breve*, *El amor brujo*, *The Corregidor*, *The Three-Cornered Hat*, *Master Peter's Puppet Show*—and he had just completed his Harpsichord Concerto. Few could have guessed that his next project would be an immense oratorio in a language he did not speak, drawing on ancient myth and Spanish patriotism and concluding in the New World. He had lived in Cadiz, Madrid, Paris, and Granada, never in northern Spain, and he had written very little choral music. In the end it might be said that he himself drowned, like Atlantis, under the weight of his own ambition, for his health suffered badly, and although he lived another twenty years, the work was still far from completion when he died. The Spanish Civil War and his move to Argentina in 1939 caused additional interruptions.

His disciple Ernesto Halffter (1905-1989), who had worked with him closely since he was a boy, undertook to complete the work from Falla's sketches. It was first performed in Barcelona in 1961 and then soon after in many other cities, with a staged version played in Milan in 1962. A number of conductors have contributed to the variety of versions which its unfinished state invites, including Rafael Frühbeck de Burgos and Edmon Colomer, both of whom have recorded the work. Halffter himself made a new version in 1976. The suite being performed at these concerts is a selection of scenes from the work assembled by Rafael Frühbeck de Burgos and drawn almost entirely from the music left by Falla at the time of his death (the "most beautiful and important passages," says Frühbeck), with some emendations by Frühbeck to Halffter's orchestrations based on what he has seen of the surviving manuscript materials, and his own lifelong experience conducting Falla's music.





Poster advertising the La Scala premiere on June 18, 1962, of Falla's "Atlàntida" in its first staged production

Falla called *Atlàntida* a "scenic cantata," although it might more readily be defined as an oratorio. The chorus plays a prominent part throughout, and although the characters Pyrene and Queen Isabella are represented by solo voices, neither Hercules nor Columbus, whose deeds are recounted by a Narrator and by the chorus, sings. The orchestra is large, and the writing for chorus is mostly solid and free of contrapuntal intricacy. Without the Spanish idioms that play so important a part in Falla's other works, the style recalls the austere and dignified manner of Stravinsky's *Symphony of Psalms* or the choral works of Honegger and Milhaud.

The work is divided into a Prologue and three parts from which the extracts that make up the present suite have been taken. The Prologue opens to a shipwreck and a small boy, the future Columbus, who survives. The Narrator explains how in a great cataclysm Atlantis and the Garden of the Hesperides broke away from Europe, leaving Spain clinging to the Pyrenees. Who rescued Spain from the deluge? The Almighty! The chorus sings the Spanish Hymn.

The Narrator tells how Hercules, on one of his far-flung exploits, rescued Pyrene, queen of the Pyrenees, from a conflagration of the mountains set by the monster Geryon. In her aria, Pyrene tells Hercules her story and urges him to avenge her and the name of Tubal, her father. As she dies, Hercules swears vengeance, and he founds a city to solemnize his oath—the city of Barcelona.

Before the next extract that we hear, the story moves on with Hercules's voyage to Cadiz,


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where he finds Geryon, the three-headed monster. He is about to slay him when he sees a vision of Atlantis and the Garden of the Hesperides, land of luxury and beauty where the seven Pleiades are dancing and singing. The tree that gives golden apples is defended by a ferocious dragon, which, when tackled by Hercules, brings down the tree in its death struggle. The Pleiades mourn their loss and are turned into a constellation of stars.

In a beautifully tender chorus, "Traspassa els rius," the single short piece from Part II, Hercules returns from Atlantis to Cadiz.

He then sunders the chain of mountains that link Spain to Africa, causing Atlantis to be engulfed in a terrible apocalypse, despite the efforts by Titans to save it. He erects the two Pillars on which the words "Non plus ultra" ("Go no further!") are carved.

In Part III we move forward to historical times and the story of the great explorer who went further. We are in Queen Isabella's palace, where she has a dream about a dove (*colom*) and a jewel (the Indies). The ships set sail, and as the language shifts from Catalan to Latin, the hymn sung by Columbus's sailors mutates into a hymn to the Virgin and the to the glory of God.

Verdaguer's epic rambles, as epics do, across many epochs and many continents. Ancient myths are retold with a slant toward the coming glory of Spain, and that too is eventually subsumed in the ultimate triumph of the Christian Church. Connecting Hercules to the discovery of the New World and to the supremacy of Catholicism in Spain was itself a heroic effort, at the same time asserting the vitality of an oppressed language. In no other form could a composer hope to convey the breadth of Verdaguer's imagination other than in an oratorio, with its mobility of place and time. Falla was a devout Catholic who believed in the greatness of Spain and its history, and if the task of setting *Atlàntida* to music ultimately defeated him, we can still grasp something of his vision when we hear the noble strains of the chorus in their hymns to Spain, to Barcelona, and to God.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.*

THE FIRST PERFORMANCE OF "ATLÀNTIDA" IN THE UNITED STATES *(though with the omission of Part II), using an English translation by Joseph Machlis, was given by Ernest Ansermet with the Metropolitan Opera Orchestra, soprano Eileen Farrell, mezzo-soprano Jean Madeira, and baritone George London on September 29, 1962, at Philharmonic Hall (later renamed Avery Fisher Hall) in New York, as part of the opening festivities at that venue.*

THESE ARE THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of any music from Falla's "Atlàntida."*

MANUEL DE FALLA

Suite from "Atlàntida"

Text based on the poem in Catalan by Jacint Verdaguer, adapted by Manuel de Falla
English translation by Hugh Macdonald

PROLOGUE

L'ATLÀNTIDA SUBMERGIDA	ATLANTIS SUBMERGED
	Chorus
Veus eixa mar que abraça de pol a pol la terra?	Do you see this sea that embraces the world from pole to pole?
En altre temps d'alegres Hespèrides fou hort;	It was once the garden of the Hesperides;
encara el Teide gita bocins de sa desferra,	Mount Teide still belches out its lava,
tot braolant, com monstre que vetlla un camp de mort.	Roaring like a monster watching the field of death.
Aquí els titans lluitaven, allà ciutats florien;	Giants fought here, there cities flourished;
pertot càntics de verges i música d'ocells;	Maidens chanted and birds sang;
ara en palaus de marbre les foques s'hi congrien	Now walruses gather in marble palaces
i d'algues se vesteixen les prades dels anyells.	And seaweed covers the sheep's pasture.
	The Child
Aquí estengué sos marges lo continent Hesperi:	Here was the continent of the Hesperides:
	Chorus
Quins mars o terres foren ses fites, ningú ho sap;	What seas and lands were its borders, no one knows.
lo sol, però, que mida d'un colp d'ull l'hemisferi,	The sun that takes in a hemisphere at a glance
era petit per veure'l a pler de cap a cap.	Was too small to contemplate it from end to end.
Rei n'era Atlas, aquell que els fills de Grècia	Its king was Atlas, whom the Greeks
veien com gran muntanya, tot coronat d'estels,	Regarded as a great mountain, crowned with stars,
i ajupit, sens decaure, davall sa volta immensa,	Who held up the weight of the skies
servant amb ferma espatlla la màquina dels cels.	On his strong shoulders, unbowed.
En gegantesa i muscles sos fills li retiraren,	His sons inherited his size and strength,
mes com un got de vidre llur cor fou trencadís.	But their hearts were as fragile as glass.
Puix aprés que els reialmes i tronos revoltaren,	After they had rebelled against kings and thrones
també el de Déu cregueren seria escaladís.	They thought they could claim the throne of God.
	Narrator
Mes una nit bramaren la mar i el tro; de trèmol	Then one night the sea and the thunder roared;
com fulla en mans del Bòreas, l'Europa trontollà,	Like a leaf quivering in the north wind, Europe

i, despertada a punta de dia al terratrèmol,

d'esglai cruixintli els ossos, no veia el món germà.

Trembled, and awakened at dawn by the earthquake

Felt fear in her bones, and lost sight of her brother.

Chorus

O Atlàntida, a on ets?

Li carregà feixuga l'Omnipotent sa esquerra,

i el mar d'una gorjada cadavre l'engolí.

O Atlantis, where are you?

The Almighty struck her with a heavy left hand

And the sea swallowed her up in one gulp.

Narrator

I a tu qui et salva, oh niu de les nacions iberes?

qui et serva, jove Espanya, quan lo navili on eres

com gôndola amarrada, s'enfonsa mig partit?

Who saved you, O nest of Iberian nations?

Who looked after you, young Spain,

When your ship split in two and sank?

HYMNUS HISPANICUS

SPANISH HYMN

Chorus

L'Altíssim! Ell, de nàufrag tresor omplint ta popa,

del Pirineu, niu d'àligues, t'atraca als penyalars,

dessota el cel més blau, darrera eix mur d'Europa,

i al bressoleíg, com Venus, de dos rihentes mars.

The Almighty! With your hold full of treasure

He tied you up to the Pyrenees, nest of eagles,

Beneath blue skies, beyond the wall of Europe,

Cradled like Venus between two mighty oceans.

Per çò, de les riqueses lo Déu en tu posaren

los grecs, entre argentífers turons veente florir,

millor que'l d'or de Colcos preuat velló hi trobaren.

I a Homer dares l'Elíseu i a Salomó l'Ofir.

The Greeks thus thought you the god of wealth,

Flourishing between silver-laden hills,

Better than Colchis's golden fleece;

You gave Elysium to Homer and Ophir to Solomon.

from PART I

Chorus

Llavors rabent camina al gran incendi

que cresteja els monts, i ointhi plors i xiscles,

hi fica els nusos braços.

Pirene, allí amagada, vivía lluny dels homes.

Del bosc de flames mústiga la trau,

i tan bon punt d'un sàlzer al dolç frescal la posa,

colltorcentse esllanguida lidiu:

Hercules strides on toward the great fire

Which encircles the mountains. Hearing cries

He reaches out with his bare arms.

Pyrene is hiding there, living far from mankind;

He pulls her, weakened, from the forest of flame

And lays her down in the cool shade of a willow.

Drooping and feeble, she says:

Please turn the page quietly.

ARIA DE PIRENE

Pyrene

Jo moro ací!
I a tu que entre les ales del cor m'has acollida,

d'Espanya que tant amo,
d'eix hort del cel en terra, vullte donar la clau.

De mans en mans, pels segles rodant lo ceptre aurific
vingué a les del meu pare Túbal; quan, per mon dol,
la mort tirana el treia de trono tan magnífic,
podia a rellevarlo baixar lo mateix sol.

Mes sola jo restantli de sa reial nissaga,

a Espanya ve Gerió, lo monstre de tres caps,
lo més odiable i fer dels monstres lleigs
que amaga l'assoleiada Líbia.

Lo ceptre empren des avis, veentme dèbil dona,

i sabé el congost on m'amaguí, perduda,

cremà, per abrusar m'hi, les selves del voltant;
i al veure clos lo rotllo de flames, pren la via
de Gades, amb ses vaques feixugues tot davant.

Expiro! De ses viles i sos ramats só hereva:
si els vols, jo te'n faig gràcia, suplanta'l amatent;

revenja el nom de Túbal, i sa corona és teva;

aixi en ton front la faça més gran l'Omnipotent!

ARIA OF PYRENE

Here I will die!
To you who received me with the wings of your heart

I want to give the key to the Spain I love,
To this garden of heaven on earth.

The golden sceptre passed from hand to hand
For centuries, finally to my father Tubal. Then,
To my sorrow, tyrannical death took him
From his magnificent throne, worthy only of the sun.

I alone of royal lineage remained. Then Geryon,
The three-headed monster, came to Spain,
The most hated and fierce of the monsters
That come out of sun-drenched Libya.

Seeing me, a feeble woman, he took the sceptre
Of my ancestors, and found me in my secret hideaway.
He set fire to the forest all around;
Once I was surrounded by flames he set off
For Cadiz, driving his oxen before him.

I am dying! I inherit his land and his flocks.
If you want them they are yours. Overthrow him
And avenge the name of Tubal, and the crown
Bestowed by the Almighty will be yours!

Chorus

Digué, i la mort, amb freda besada geladora,
li empedreeix i deixa per sempre el llavi mut.

I vora el sec cadavre lo grec sospira i plora,

com arbre a qui ses branques florides han romput.

She spoke, and death with its icy kiss
Turned her to stone and muted her lips for ever.

By her lifeless body the Greek sighed and wept,
Like a tree with broken branches.

Narrator

Allí, cap a Llevant, humil agenollantse, jurà que el
déu de Túbal seria el de sos nets, i a les onades aprés

Then, facing east, Hercules knelt and swore that
Tubal's god would be his children's god. Then

girant los ulls, veune venir gronxnatse llisquívola
una barca, com cigne d'ales blanques.
Una ciutat
fundar hi promet, que per la terra esbombi lluminosa
d'aquella barca el nom; i com un cedre al veurela
crescuda i espigada, diga tothom:

looking out to sea he saw a boat rolling smoothly,
like a white-winged swan. He promised to found a
city there which would make the name of the boat
famous throughout the world. Seeing it grow straight
and tall as a cedar, all the world will say:

CÀNTIC A BARCELONA

HYMN TO BARCELONA

Chorus

D'Alcides és la filla gegant!
Per ella no debades, al Déu potent del'ona
demana la fitora i a Júpiter, lo llamp;
puix si la mar lligares amb lleis, oh Barcelona!
llampecs un dia foren tes barres en lo camp.

She is the giant daughter of Hercules!
Not in vain does she ask the god of the waves
For his trident or Jupiter for the lightning.
For if you bend the sea to your will, Barcelona,
The furrows of your fields were once lightning.

from PART II

LLEGADA DE ALCIDES A GADES

THE ARRIVAL OF HERCULES IN CADIZ

Traspassa els rius, i tramontant les serres
obiras unes ciclopées muralles
que l'atrauen com de sirena un cant.
Era el teu front, oh Gades gentil,
filla de l'ona palau de vori i nacre.

He crosses rivers and mountain ranges
And sees the cyclopean walls
That lure him like the siren's song.
It was your brow, gentle Cadiz,
Daughter of the waves, palace of ivory and nacre.

from PART III

EL SOMNI D'ISABEL

ISABELLA'S DREAM

A Lady of the Court

Dins l'Alhambra una nit, Isabel somniava,
mentre l'Àngel d'Espanya, obrint ses ales,
a Granada cobria amb claror d'estelada.
Dins l'Alhambra una nit, Isabel somniava.

In the Alhambra one night Isabella had a dream
While the angel of Spain opened its wings
And spread a brilliant starry light over Granada.
In the Alhambra one night Isabella had a dream.

A Page

Ella es posa la mà als polsos,
com un àngel mig rient;
gira a Ferran sos ulls dolços
i així diu-li gentilment:

She put her hands on her temples
Like an angel half laughing;
Turning her gentle eyes to Ferdinand
She says sweetly:

Please turn the page quietly.

Isabella

A l'apuntar l'alba clara,
d'un colom he somniat;
Ai!, mon cor somnia encara
que era eix somni veritat.

Somniava que m'obria
la mora Alhambra son cor,
niu de perles i harmonia
penjat al cel de l'amor.

Part de fora, a voladúries
sospiraven les hurís,
dins l'harem oint cantúries
d'àngels purs del paradís.

Inspirant-me en eixos marbres,
jo et brodava un ric mantell,
quan he vist entre verds arbres
rossejar un bonic aucell.

Saltant, saltant per la molça,
me donava el bon matí;
sa veu era dolça, dolça,
con la mel de romaní.

Encisada amb son missatge,
vegí'm prendre el ric anell,
ton anell de prometatge,
d'art moresc florit joiell.

I se'n vola per los aires,
i el meu cor se'n vola amb ell;
ai, anellet de cent caires,
mai t'havia vist tan bell!

Terra enfora, terra enfora,
l'he seguit fins a la mar;
quant del mar fui a la vora
m'asseguí trista a plorar.

Puix de veure ja el perdía,
i ai, llavors com relluí!
Semblà que al nàixe es ponia
l'estel viu del dematí.

Quant en ones ponentines
deixà caure l'anell d'or,
d'on, com sílfides i ondines,
veig sortir-ne illes en flor.

Isabella

As dawn broke
I was dreaming of a dove.
O, my heart still dreams
That my dream was reality.

I dreamed that the moorish Alhambra
Opened its heart to me.
A treasure of pearls and harmony
Suspended in a sky of love.

Outside like flocks of birds
Houris were sighing;
Within the harem was heard
The pure song of angels in paradise.

Inspired by those marbles,
I was embroidering a rich cloth,
When I espied in the green trees
A beautiful golden bird.

Hopping along the moss
He bade me good morning,
His voice was as sweet
As honey of rosemary.

Entranced by his greeting,
I saw him take the precious ring,
Your betrothal ring
Set with moorish jewels.

He flew into the air,
And my heart flew with him.
O ring of a hundred facets,
Never have you looked so lovely!

Across the land
I followed him to the sea.
When I reached the sea
I sat down and wept bitterly.

Then I lost him from sight,
But O, how it shone!
It seemed as if the morning star
Was brightly waxing.

When he let the ring fall
Into the waves beneath the sunset,
I saw islands spring up in bloom
Like sylphs and water-nymphs.

Ell, cantant himnes de festa,
una garlanda ha teixit;
m'en corona humil la testa,
quan lo goig m'ha deixondit.

Aqueix colom és qui ens parla,
missatger que ens ve de Déu;
car espòs, hem de trobar-la,
l'Índia hermosa del cor meu.

Vet aquí, Colom, mes joies;
compra, compra alades naus;
jo m'ornaré amb bonicoies,
violetes i capblaus.

Singing joyous hymns
He wove a garland
And crowned my head with it
Reviving my joyous spirits.

This is the dove who speaks to us,
A messenger from God.
Dear husband, we must find
The beautiful India of my heart.

Columbus, here are my jewels,
So you may buy winged ships;
I shall adorn myself
With violets and cornflowers.

LA SALVE EN EL MAR

Salve, Virgen gloriosa,
Madre de Nuestro Redentor;
acorra tu virtud a los caídos
bajo el yugo del mal;
guíanos, ioh Maria!,
estrella de los mares,
ioh!, Tú, que con asombro de Natura
encarnaste a tu divino Autor.
Sacro abismal misterio.
Salve, Señora nuestra,
de dulce y poderoso señorío.
Rosal de Jericó,
palma erecta de Gades,
espande tus ramadas
sobre los que en Ti esperan.
¡Oh, gloria de Sión, Pilar augusto,
Estel del Montserrat!
Salve, Puerta del cielo.
Sancta Maria, ora pro nobis.

THE "SALVE" AT SEA

Chorus

Salve, glorious Virgin,
Mother of our Redeemer,
May your virtue aid those fallen
under the yoke of evil.
Guide us, O Mary,
Star of the oceans,
O Thou who to the amazement of Nature
Gave birth to the divine Creator.
Sacred unfathomable mystery,
Salve, Our Lady,
Of sweet and powerful dominion,
Rose tree of Jericho,
Tall palm of Cadiz,
Spread your branches
Over those who put their trust in Thee.
O glory of Sion, august pillar,
Star of Montserrat!
Salve, Gate of heaven,
Sancta Maria, ora pro nobis.

LA NIT SUPREMA

En el silenci august d'aqueixa nit sagrada,
sol Christoforus vetlla en fervoros deliqui.

Dies sanctificatus illuxit super terra.
Factus est Dominus firmamentum
meum Dominus regit me.
Dies sanctificatus illuxit super terra.

THE SUPREME NIGHT

Chorus

In the august silence of this holy night
Only Christopher keeps watch in fervent ecstasy.
The holy day spreads light on earth.
The Lord made the firmament.
The Lord rules my universe.
The holy day spreads light on earth.

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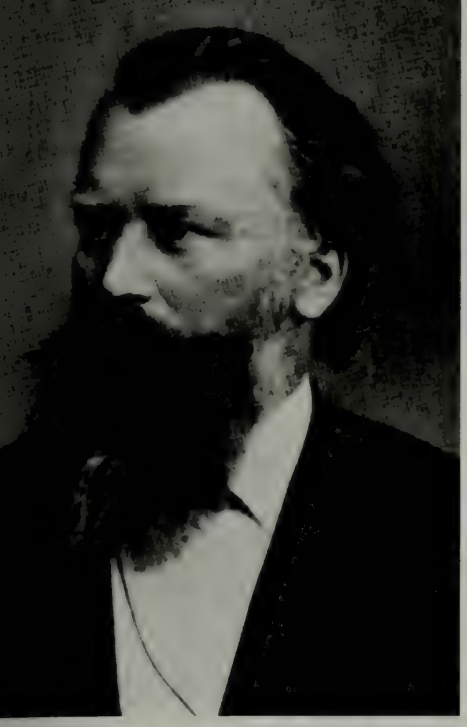
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Johannes Brahms

Symphony No. 2 in D, Opus 73

JOHANNES BRAHMS was born in the free city of Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He composed his Symphony No. 2 in 1877, during a productive summer stay at Pörtschach in Carinthia (southern Austria). The first performance took place in Vienna on December 30, 1877, under the direction of Hans Richter.

THE SYMPHONY IS SCORED for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

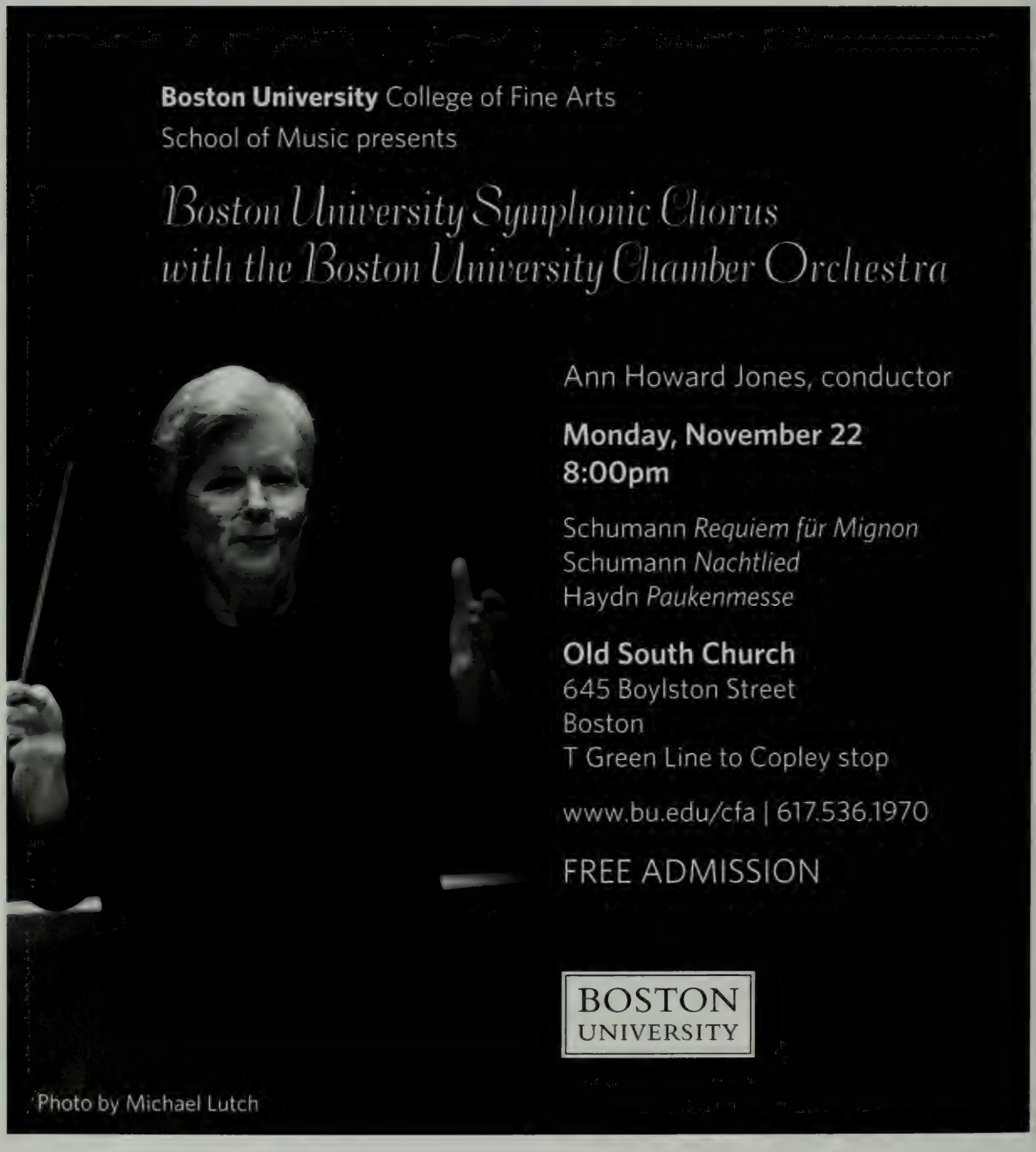
In a letter to Clara Schumann, Johannes Brahms offhandedly revealed something fundamental about himself: "I always write only half-sentences, and the reader... must supply the other half." He was talking about his letters, which were often misread, and were often intended to be. In person and on the page, Brahms was chronically given to the oblique, the ironic, the unspoken. Likewise in some of his music we find an ironic play of surface appearance and hidden import; but in his art the irony was no joke, rather a symptom of his own thickly shrouded inner world.

Another example is the celebrated Brahmsian lyricism. When we think of his warmly lyrical moments we usually think of his instrumental works, rather than where we would expect to find that warmth, in his songs. When Brahms was setting words with their inescapable emotions, he pulled back; he only warmed fully within the abstractions of instrumental music. Yet despite his historical reputation as a creator of "pure" music, his life and feelings always went into his work, where they could at once lie hidden and sing for all the world.

Perhaps the most regularly misread of Brahms's major works is his Second Symphony. From the beginning, critics hailed it as a sunny and halcyon vacation from the turbulent First Symphony. The Second, everybody said, is Brahms's counterpart to Beethoven's *Pastoral*, and looks back further to Haydn and Mozart at their most congenial.

But if the Second paints an idyll, it is a lost idyll. Brahms himself hinted at its tangled import. To friend and critic Eduard Hanslick he wrote, "It'll sound so cheerful and lovely that you will think I wrote it specially for you or even your young lady." He cited the benevolent influence of his composing spot on the Wörthersee: "[there are] so many melodies flying around that you have to be careful not to step on them." Meanwhile, having just finished the First Symphony after some fifteen years of wrestling with it, Brahms completed the Second—and several smaller works—during one delightful four-month working vacation in the summer of 1877.

To Clara Schumann, however, Brahms described the symphony as "elegiac." To his publisher he wrote, "The new symphony is so melancholy that you won't be able to stand it. I've never written anything so sad.... The score must appear with a black border." There the presumable joke is that the symphony usually strikes listeners as



suave and enchanting. After all, every movement is in a major key.

The deeper irony hidden in Brahms's words is that the elegiac black border is as much a part of the symphony as its more explicit cheeriness. Brahms's Second is like a vision of nature and youth troubled by shadows that come and go like dark clouds in a summer sky.

In his book on the Second Symphony, *Late Idyll*, Harvard scholar Reinhold Brinkmann calls this supposed hymn to nature and serenity a "questioning of the pastoral world, a firm denial of the possibility of pure serenity." Brahms's testament to the past is haunted by a skepticism and foreboding that seem prophetic.

The questioning begins within the gentle opening. We hear a little three-note turn in the basses (D-C-sharp-D), a melodic shape that will pervade the symphony. The basses are answered by an elegant wind phrase that at once suggests a Strauss waltz (Brahms admired the Waltz King) and the hunting horns of a Haydn symphony or divertimento. But all this gracious simplicity is deceptive. Anyone trying to waltz to this opening will fall on his face: the phrasing of the basses and the answering winds are offset by one measure, with neither predominating. At times the movement falls into tumultuous stretches where the meter is dismantled. The breezy and beautiful first theme is followed by a fervent second theme that, in itself, is in A major—but harmonized in F-sharp minor. Throughout the symphony, the brightness of major keys will be touched by darker minor-key tints.

The more salient voices disturbing the placid surface are the trombones and tuba. After the balmy opening, the music seems to stop in its tracks; there is a rumble of timpani like distant thunder, and the trombones and tuba whisper a shadowy chorale, in cryptic harmonies. That shadow touches the whole symphony. Later, the development section is intensified by braying brasses—startling for Brahms, more startling in this halcyon work.

From the beginning of the symphony's career there were some who saw the shadows. One of them, conductor and Brahms acquaintance Vincenz Lachner, complained to the composer about "the gloomy lugubrious tones of the trombones" intruding on the tranquility. Brahms replied with one of the most revealing statements he ever made about his music or about himself:

> I very much wanted to manage in that first movement without using trombones.... But their first entrance, that's mine, and I can't get along without it, and thus the trombones.
>
> I would have to confess that I am...a severely melancholic person, that black wings are constantly flapping above us, and that in my output—perhaps not entirely by chance—that symphony is followed by a little essay about the great "Why."... It casts the necessary shadow on this serene symphony and perhaps accounts for those timpani and trombones.

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SATURDAY, FEBRUARY 25TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Manfred.) Op. 115. . . . SCHUMANN.

CONCERTO FOR PIANOFORTE in C-minor. . SAINT-SAËNS.
No. 4, op. 44.
Allegro moderato. Andante.—Allegro vivace. Andante. Allegro.—

SYMPHONY in D. No. 2, op. 73. . . . . BRAHMS.
Allegro non troppo.—Adagio non troppo.—
Allegretto grazioso. (Quasi Andantino.) Presto ma non assai. Tempo primo.—
Allegro con spirito.—

PIANO SOLO.

BALLAD in A flat, op. 47. . . . CHOPIN.

OVERTURE. (Leonore.) No. 2, op. 72. . . . BEETHOVEN.

SOLOIST:

MME. MADELINE SCHILLER.

MME. SCHILLER will use a STEINWAY PIANO.

Program page from the first Boston Symphony perfomance of Brahms's Symphony No. 2, on February 25, 1882, during the BSO's inaugural season (BSO Archives)



Brahms's bedroom in Vienna (note picture of J.S. Bach on the wall)

The "little essay" Brahms mentions is another product of the same summer, the motet "Warum ist das Licht gegeben" (Opus 74, No. 1: "Wherefore is the light given to them that toil?") in which the chorus proclaims Job's anguished question, "Why? Why?" Thus the trombones, the necessary shadow, the great "Why."

The second movement begins with a sighing high-Brahmsian cello theme. While the tone throughout is passionate and Romantic, the movement's languid beauties are unsettled by rhythmic and harmonic ambiguity. It ends with a chromatic haze like an expansion of the first movement's trombone chorale—and underneath, the relentless strokes of timpani that for Brahms were an image of fate, and the thought of fate always ominous. The final sustained chord sounds remarkably frail and uncertain for B major.

If the keynote of the first two movements is tranquility compromised, in the last two movements gaiety and frivolity break out. Brahms was generally influenced by the vacation spots where he composed, for example the cliffs and crashing seas of Rügen that helped complete the stormy First Symphony. This time the pleasures of the Wörthersee have the last word. The third movement unfolds as a charming and jocular scherzo marked by sudden shifts of rhythm and meter: an elegant Allegretto grazioso leaping into a skittering Presto.

The finale is a romp, with one droll and delicious theme after another, ending unforgettably with a triumphant D major blaze of trombones. Here Brahms does something he was not supposed to know how to do—make an instrument the bearer of meaning. The trombones as harbingers of fate have become the heralds of joy; avant-gardists of the next century would call that "tone-color composition." If the great "Why" is ultimately unanswerable, this time Brahms was happy to lay aside the question in favor of *joie de vivre*, flourishing his trombones like a wineglass.

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Of Brahms's four symphonies the Second often seems the most atavistic, the least ponderous and self-conscious. Yet in its pensive irony as in its masterful craftsmanship, in its dark moments as in its jubilation, the Second is essentially Brahms. He was a composer who looked back to the giants of the past as an unreachable summit, and who looked to the future of music and civilization with increasing alarm. He was a man who felt spurned by his beloved hometown of Hamburg, who called himself a vagabond in the wilderness of the world. So midway through his journey as a symphonist, Brahms wrote a serenely beautiful masterpiece whose secret message is that you can't go home again.

Jan Swafford

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*

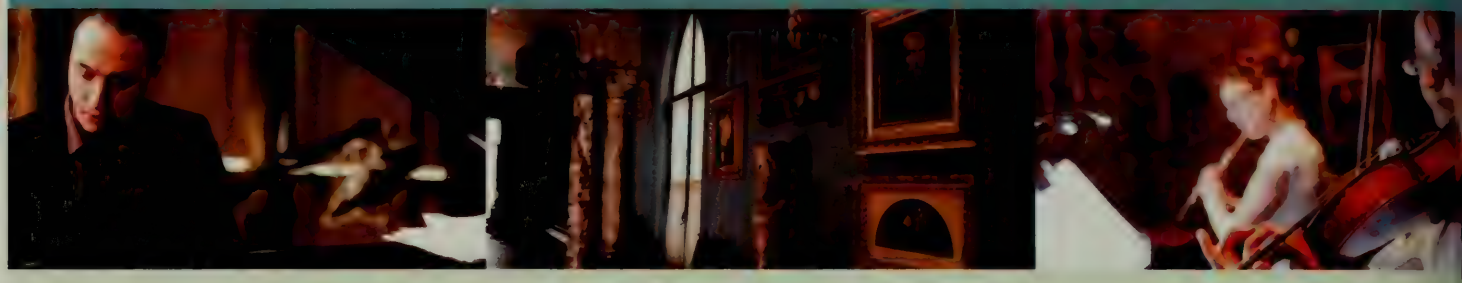
THE FIRST AMERICAN PERFORMANCE *of Brahms's Symphony No. 2 was given on October 3, 1878, by the Philharmonic Society under Adolph Neuendorff in New York's Steinway Hall. Boston heard the Brahms Second for the first time several months later, on January 9, 1879, with Carl Zerrahn conducting.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCE *of Brahms's Symphony No. 2 was given by George Henschel on February 25, 1882, during the orchestra's inaugural season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Leonard Bernstein, Charles Munch, Eugene Ormandy, John Barbirolli, Lorin Maazel, Ernest Ansermet, Erich Leinsdorf, Stanislaw Skrowaczewski, William Steinberg, Michael Tilson Thomas, Sir Colin Davis, Eugen Jochum, Seiji Ozawa, Joseph Silverstein, Kazuyoshi Akiyama, Kurt Masur, Gunther Herbig, Bernard Haitink, Leonard Slatkin, Dennis Russell Davies, Zdenek Macal, James DePreist, Sir Simon Rattle, Haitink again (including European tour performances following the 2001 Tanglewood season), Andrey Boreyko, Pinchas Steinberg, James Levine (including the two most recent subscription series, in March 2005 and February 2009, each of those series also being followed by a performance at Carnegie Hall), and Herbert Blomstedt (the most recent Tanglewood performance, on July 24, 2010).*

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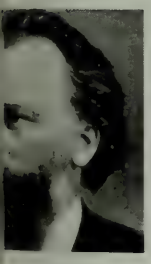
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To Read and Hear More...



To read about Manuel de Falla, a good place to start is the article by Carol A. Hess in the 2001 edition of The New Grove Dictionary of Music and Musicians. Hess is also the author of *Manuel de Falla and Modernism in Spain, 1898-1936* (University of Chicago) and *Sacred Passions: The Life and Music of Manuel de Falla* (Oxford University Press). The shorter 1980 Grove article is by Enrique Franco, author of the 1976 Spanish-language biography *Manuel de Falla y su obra* (Madrid). In addition, Nancy Lee Harper's extensively detailed *Manuel de Falla: His Life and Music* uses contemporary documentation to shed light on Falla's creative process and provides a chronological selection of photographs (Scarecrow Press).

Rafael Frühbeck de Burgos recorded Falla's *Atlàntida*, in the completion by Ernesto Halffter, with the Spanish National Orchestra, Spanish National Chorus, the Children's Chorus of Our Lady of Remembrance, soprano Enriqueta Tarrés, mezzo-soprano Anna Ricci, and baritone Vicente Sardinero. Though not currently listed, this was issued originally on LP in 1978 and later transferred to compact disc (EMI). Another recording of the completed score was made by Edmon Colomer in 1992 with the Joven Orquesta Nacional de España and soloists Maria Bayo, Teresa Berganza, and Simon Estes (Auvidis Valois). A 1962 live performance with Thomas Schippers conducting the orchestra and chorus of La Scala—from the time of the Scala premiere—includes soloists Teresa Stratas, Giulietta Simionato, Gustavo Halley, and Roger Browne (Opera d'oro). A 1963 performance of excerpts with Ernest Ansermet leading the Orchestre de la Suisse Romande features soprano Montserrat Caballé and baritone Heinz Rehfuss (Cascavelle).



Important, relatively recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford); *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton), and Walter Frisch's *Brahms: The Four Symphonies* (Yale paperback). Also relatively recent is Peter Clive's *Brahms and his World: A Biographical Dictionary*, which includes a chronology of the composer's life and works followed by alphabetical entries on just about anyone you might think of who figured in Brahms's life (Scarecrow Press); this follows Clive's earlier, similar books, *Mozart and his Circle* (Yale University Press) and *Beethoven and his World* (Oxford University Press). The Brahms entry in the 2001 New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer

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also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the "Master Musicians" series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of his symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). For more detailed analysis, go to Michael Musgrave's *The Music of Brahms* (Oxford University paperback) or Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the symphonies are among his *Essays in Musical Analysis* (Oxford paperback).

The Boston Symphony Orchestra recorded the four Brahms symphonies between 1990 and 1994 with then principal guest conductor Bernard Haitink (Philips). Earlier Boston Symphony accounts of the Brahms Second were recorded in 1955 by Charles Munch (RCA) and in 1964 by Erich Leinsdorf (also RCA, as part of Leinsdorf's complete Brahms symphony cycle with the BSO for that label). A telecast of the BSO performing Brahms's Symphony No. 2 (plus music of Delius and Walton) under the direction of Sir John Barbirolli, broadcast originally on February 3, 1959, from Sanders Theatre in Cambridge by WGBH, is available on DVD (VAI Artists in collaboration with the BSO and WGBH-TV). James Levine recorded the four Brahms symphonies twice: in 1975-76 with the Chicago Symphony Orchestra (RCA) and live with the Vienna Philharmonic between 1992 and 1995 (Deutsche Grammophon). Other noteworthy cycles of the four symphonies include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" as suggested by documentation from Meiningen, Germany, where Brahms himself frequently led the orchestra (Telarc), Daniel Barenboim's with the Chicago Symphony Orchestra (Erato), and Herbert von Karajan's early-1960s cycle with the Berlin Philharmonic (Deutsche Grammophon).

For those interested enough in historic recordings to listen through dated sound, recordings of the Brahms Second worth investigating include Bruno Walter's from 1953 with the New York Philharmonic (EMI/IMG Artists, in the excellent volume devoted to Walter in the series "Great Conductors of the 20th Century"); Arturo Toscanini's 1952 commercial recording with the NBC Symphony Orchestra (RCA; collectors may also want to know about his 1938 concert performance with the BBC Symphony Orchestra, on Testament, and his live 1952 Brahms symphony cycle with the Philharmonia Orchestra, likewise on Testament); Pierre Monteux's 1951 recording with the San Francisco Symphony Orchestra (RCA), and Wilhelm Furtwängler's 1945 concert performance with the Vienna Philharmonic (Music & Arts). The Brahms recordings of Willem Mengelberg with the Concertgebouw Orchestra of Amsterdam (Naxos Historical) and of Felix Weingartner with the London Philharmonic and London Symphony Orchestra (Living Era) will be important to anyone interested in the recorded history and performance practice of these works; both Mengelberg's and Weingartner's recordings of the Brahms Second date from 1940.

Marc Mandel



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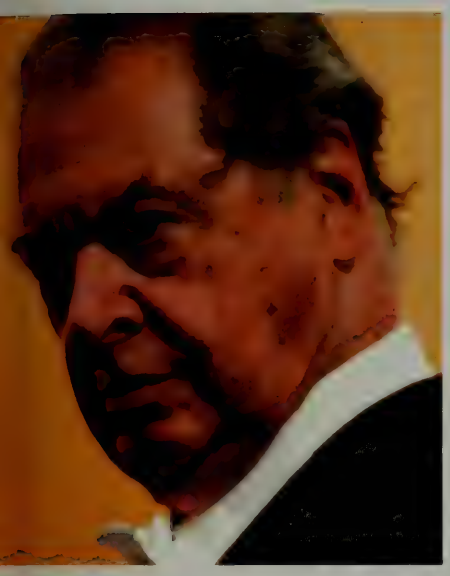
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Guest Artists



Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Rundfunkorchester (Radio Orchestra) Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of Deutsche Oper Berlin, the Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, Spanish National Orchestra, Düsseldorf Symphony Orchestra, and Montreal Symphony Orchestra. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo, and in 1998 he was named emeritus conductor of the Spanish National Orchestra. Maestro Frühbeck returns to North America each season as guest conductor for the Philadelphia Orchestra, and for the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood. In 2009-10 he also conducted the Chicago Symphony, the National Symphony Orchestra in Washington, D.C., the Los Angeles Philharmonic, and Toronto Symphony. North American engagements in 2008-09 also included the New York Philharmonic, Pittsburgh Symphony, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. In spring 2008 he led the Pittsburgh Symphony Orchestra on a six-city tour across Spain and toured the United States with the Dresden Philharmonic. In addition, he is a regular guest with most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, various



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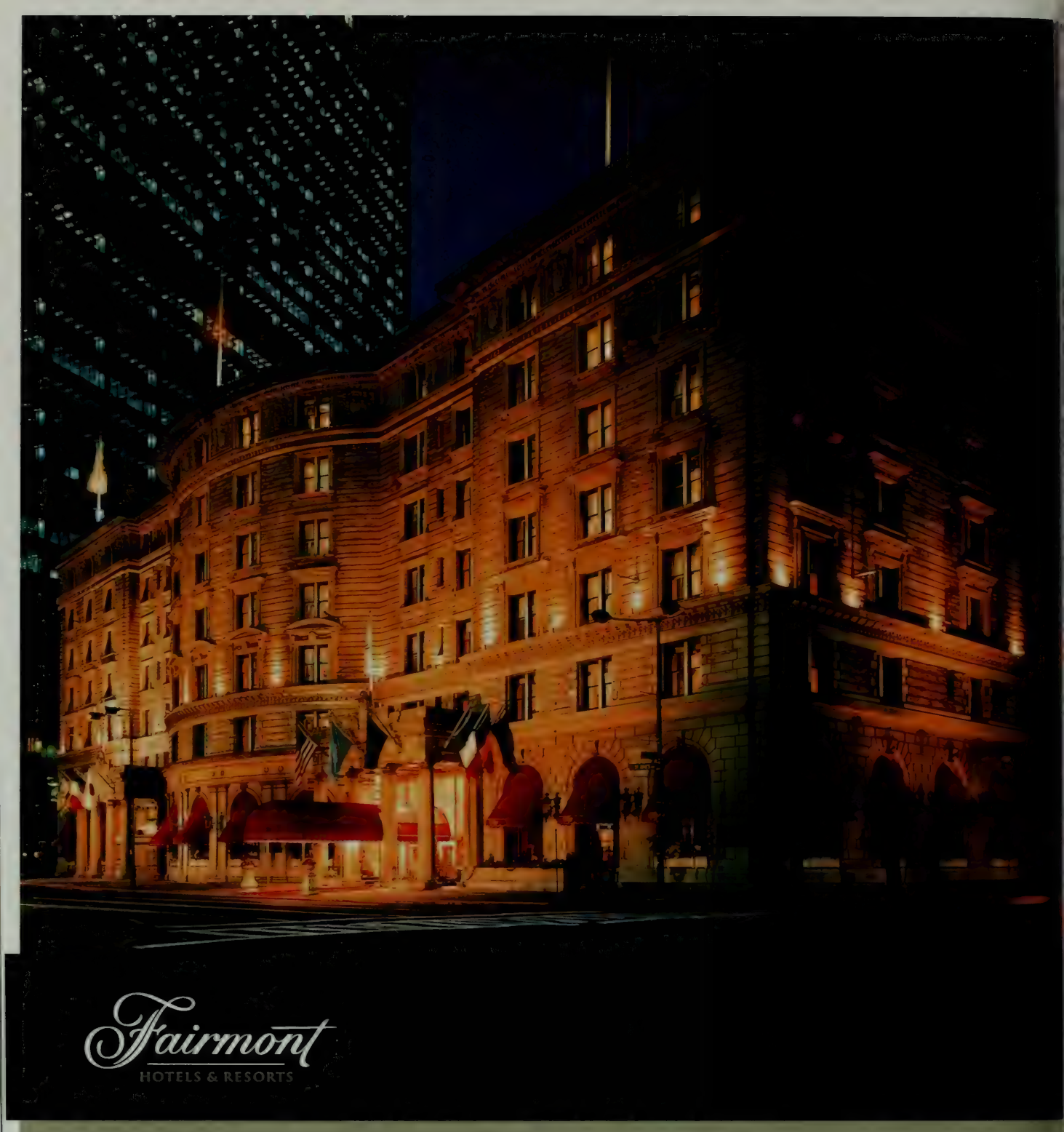
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German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Grammophon, Columbia (Spain), and Orfeo, including acclaimed releases of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and at Tanglewood, where he also conducts the Tanglewood Music Center Orchestra. In the 2009-10 subscription season, his performances with the BSO included Mendelssohn's *Elijah* and *Midsummer Night's Dream* music, Rossini's *Stabat mater*, Beethoven's First, Second, and Fifth symphonies as part of the BSO's complete Beethoven symphony cycle, and music of Albéniz, Prokofiev, and Rimsky-Korsakov.



Alexandra Coku

Making her Boston Symphony debut this week, soprano Alexandra Coku has sung Pamina in Mozart's *Die Zauberflöte* in more than 110 performances in such major international opera houses as the Wiener Staatsoper, Bayerische Staatsoper, Frankfurt Opera, Cologne Opera, Düsseldorf Opera, Houston Grand Opera, and New York City Opera. She has sung the Countess in *Le nozze di Figaro* in Dresden, Marseille, Toulouse, Cologne, Düsseldorf, and Pittsburgh; her other Mozart roles include Fiordiligi in *Così fan tutte*, Donna Elvira in *Don Giovanni*, Constanze



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in *Die Entführung aus dem Serail*, Elettra in *Idomeneo*, Sandrina in *La finta giardiniera*, Ismene in *Mitradate, re di Ponto*, and Celia in *Lucio Silla*. Ms. Coku has had starring roles in European and American festivals, among them the title role in Handel's *Agrippina* at Zurich Opera (under Mark Minkowski), Teatro São Carlos Lisbon, and Glimmerglass Festival Opera, and Rosmene in Handel's *Imeneo* at the Händel Festival Halle. She triumphed as Lora in Wagner's *Die Feen* at both the Dresden and Ludwigsburg festivals. At Houston Grand Opera, Ms. Coku made an acclaimed debut, alongside Susan Graham, as Ginevra in Handel's *Ariodante*. Among her other notable roles are Ellen Orford in Britten's *Peter Grimes*, Musetta in Puccini's *La bohème*, Antonia and Giulietta in Offenbach's *Tales of Hoffmann*, and Euridice in Gluck's *Orfeo ed Euridice*, with which she made her UK debut at the Royal Opera House, Covent Garden. Last year Ms. Coku earned acclaim for her first Marschallin in Strauss's *Der Rosenkavalier* in Bern, Switzerland, followed by Mozart's *Così fan tutte* on tour with Le Cercle de l'Harmonie under Jérémie Rhorer. This season she returned to Lisbon for the title role in Agostino Steffani's *Niobe*. Upcoming engagements include the title role in Gluck's *Iphigénie en Tauride* at Leipzig Opera directed by Peter Konwitschny, Elgar's *King Olaf* with the International Bach Academy in Stuttgart, and a festival tour as the featured soloist with Le Cercle de l'Harmonie in a program of Beethoven concert arias, a recording of which will be released next year. An active concert and recording artist, Alexandra Coku is a regular guest of the Amsterdam Concertgebouw, Leipzig Gewandhaus, and Berliner Konzerthaus. Recordings include Schumann's *Das Paradies und die Peri* under John Eliot Gardiner, Mahler's Fourth Symphony with the Netherlands Philharmonic under Hartmut Haenchen, and Mendelssohn's *Elijah* with the Frankfurt Opera Orchestra under Sylvain Cambreling. This year saw the release of her three latest recordings: Dvořák's *Stabat Mater* in the premiere recording of its original version, with Accentus conducted by Laurence Equilbey; Beethoven's *Missa Solemnis* with the Aachen Sinfonie Orchester, Marcus Bosch conducting, and a world premiere recording of Lieder by Eduard Marxsen with Anthony Spiri. Alexandra Coku received her bachelor's degree in English literature from Stanford University and a master of music degree from Indiana University, where she studied with Margaret Harshaw.

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Nathalie Stutzmann

Contralto Nathalie Stutzmann recently signed an exclusive contract with Universal as both singer and conductor. Her first recording for the label, dedicated to the great Vivaldian contraltos, is called "Prima Donna." Scheduled for release in April 2011, the recording features her singing and also conducting her own ensemble, Orfeo 55. Nathalie Stutzmann regularly works with such distinguished conductors as Seiji Ozawa, Simon Rattle, Mariss Jansons, John Eliot Gardiner, Christoph Eschenbach, Jukka-Pekka Saraste, and Marc Minkowski. She appears with such prestigious orchestras as the Berlin Philharmonic, Vienna Philharmonic, New York Philharmonic, London Symphony Orchestra, Orquesta Nacional de España, and Orchestre de Paris. Ms. Stutzmann began her musical studies, including piano, bassoon, chamber music, and conducting, at a young age. Part of each season is devoted to her own chamber orchestra, Orfeo 55, created in 2009 and in residence at the Arsenal in Metz, as well as to engagements as a guest conductor. Many of her concerts in 2011 will feature repertory marking the hundredth anniversary of the death of Gustav Mahler. Simon Rattle has invited her to sing in Mahler's Third and Eighth symphonies in Berlin at the Philharmonie, in London at the Royal Festival Hall, and in Amsterdam at the Concertgebouw. She will also sing Mahler in Munich (Bayerische

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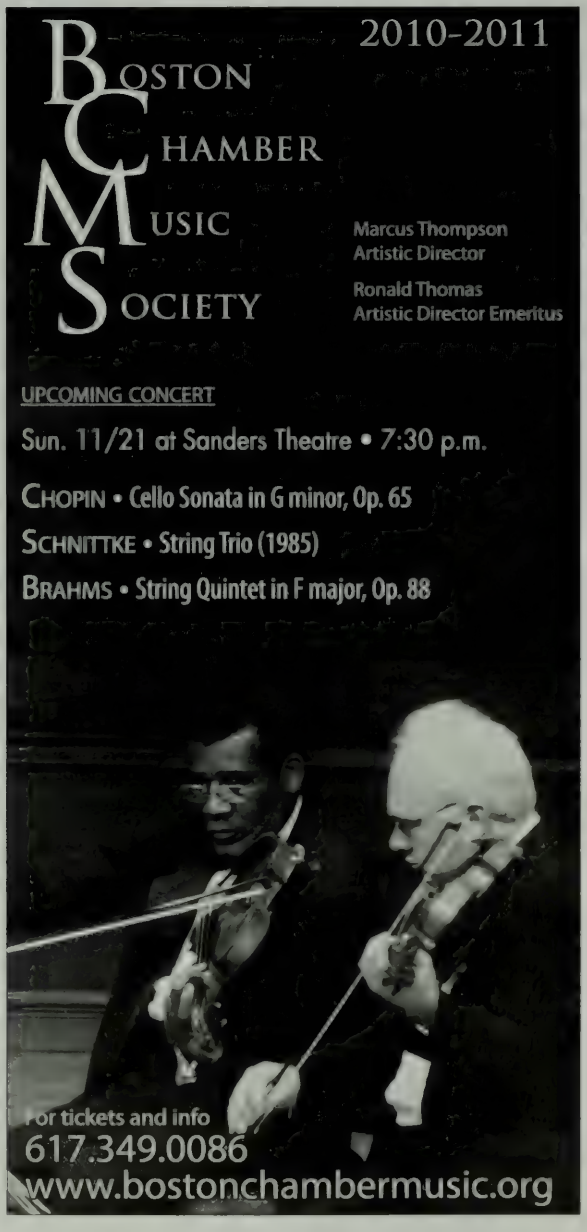
Rundfunk Orchester and Mariss Jansons), Washington (National Symphony Orchestra and Christoph Eschenbach), London (London Philharmonic and Kazushi Ono), and São Paulo (Orquestra Sinfônica do Estado de São Paulo and Giancarlo Guerrero). Other performances this season take her to Paris, Boston, and Madrid. Renowned for her interpretations of the German Lied and French *mélodie*, Ms. Stutzmann performs all over the world with the Swedish pianist Inger Södergren. Future engagements will take the duo to Paris, Tokyo, Madrid, and The Hague. With Orfeo 55, she will perform in Paris, Amsterdam, Monte Carlo, Bordeaux, and Metz, and in Spain at the Festival of Cuenca and in Toroella, among other venues. This season's engagements as guest conductor include the Kuopio Symphony Orchestra in Finland, the Pomeriggi Musicali in Milan, and the orchestras of Montpellier, Nancy, and Metz in France. Nathalie Stutzmann studied singing with her mother, Christiane Stutzmann, and at the Ecole d'Art Lyrique de l'Opéra de Paris with Hans Hotter, among others, and conducting with Jorma Panula. Her more than seventy-five recordings include Schubert's *Die schöne Müllerin* with Inger Södergren (Calliope), Bach cantatas and Brahms's *Alto Rhapsody* conducted by John Eliot Gardiner (SDG), Ravel's *L'Enfant et les sortilèges* with Simon Rattle and the Berlin Philharmonic (EMI), and Bach's Mass in B minor under Marc Minkowski (Naïve). A Chevalier des Arts et Lettres, she regularly gives master classes throughout the world. Nathalie Stutzmann made her Boston Symphony debut in November 1996, in concert performances under Seiji Ozawa of Ravel's *L'Enfant et les sortilèges*, subsequently appearing with the BSO in Bach's *St. Matthew* Passion (April 1998, in Boston and New York); as Geneviève in Debussy's *Pelléas et Mélisande* (October 2003, also in Boston and New York), and in Mahler's Symphony No. 2 (at Tanglewood in August 2006).



Philip Cutlip

Making his Boston Symphony debut this week, baritone Philip Cutlip has performed with such distinguished conductors as Nicholas McGegan, Yves Abel, Miguel Harth-Bedoya, Gerard Schwarz, and Donald Runnicles. In the 2010-11 season he sings Joseph de Rocher in Heggie's *Dead Man Walking* with Houston Grand Opera and returns to Seattle Opera as both Enrico in *Lucia di Lammermoor* and Papageno in *Die Zauberflöte*. He sings Haydn's *Creation* with both

Philharmonia Baroque and the Charlotte Symphony Orchestra, and returns to the Minnesota Orchestra for *Messiah* under Osmo Vänskä. Last season included his reprise of the title role in Philip Glass's *Orphée* with Portland Opera; Zurga in *Les Pêcheurs de perles* with Minnesota Opera; Ariodate in *Serse* with Houston Grand Opera; Guglielmo in *Così fan tutte* with Jacksonville Opera Theatre; Tarquinius in *The Rape of Lucretia* with Toledo Opera; Valentin in *Faust* with Washington Concert Opera; solo performances in the Nashville Symphony's *Messiah* and holiday concert, and Haydn's *Paukenmesse* with the Berkshire Choral Festival. Other recent operatic appearances include his Glimmerglass Opera debut as Orphée; his return to Seattle Opera for Marcello in *La bohème* and to Barcelona's Gran Teatre del Liceu as Mattieux in *Andrea Chénier*; Rodrigo in *Don Carlo* with Hawaii Opera Theatre; Sharpless in *Madama Butterfly* with Austin Lyric Opera and Arizona Opera, and his Houston Grand Opera debut as Donald in *Billy Budd*. He has sung Papageno with New York City Opera and Opera Theatre of Saint Louis, Harlequin in *Ariadne auf Naxos* with Seattle Opera, the title roles in both *Don Giovanni* and *Il barbiere di Siviglia* with Opera Birmingham, Malatesta in *Don Pasquale* with Fort Worth



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Opera, and Guglielmo with Arizona Opera. He has been soloist with the New York Philharmonic, National Symphony, Houston Symphony, the Oratorio Society of New York at Carnegie Hall, the Atlanta Symphony, North Carolina Symphony, and Minnesota Orchestra. He has performed Bach's *Christmas Oratorio* with the Handel and Haydn Society, Beethoven's Symphony No. 9 with the Philadelphia Orchestra, Brahms's *German Requiem* with the Portland Symphony, *Carmina burana* with the Detroit Symphony, and Haydn's *The Seasons* with Philadelphia Baroque. He has also performed Handel arias written for Mantagnana with the ensemble La Stagione Frankfurt, as well as Handel's *Belshazzar* at the Göttingen Festival in Germany. An ongoing collaboration with dance companies and avant-garde ensembles has included performing Ives songs with New York City Ballet; touring internationally with Hamburg Ballet singing Bernstein's *Dances*; European and American tours of Philip Glass's *Les Enfants terribles*, a performance subsequently released on Glass's Orange Mountain label; and Handel's *L'Allegro, il penseroso ed il moderato* with the Mark Morris Dance Company at Lincoln Center, the Ravinia Festival, and Cal Performances on the UC Berkeley campus. Frequently heard in performances with the New York Festival of Song, Mr. Cutlip participated in the world premiere of "American Love Songs"—a set of ten commissioned pieces for vocal quartet—at the Tisch Center for the Arts and at the 92nd Street Y; appeared in a program of commissioned works at Weill Recital Hall at Carnegie Hall, and also toured with NYFOS to Louisville for Rorem's *Evidence of Things Not Seen*.



Ryan Williams

Acclaimed for his beautiful treble voice, thirteen-year-old Ryan Williams made his debut in a 2007 holiday pops concert with the Boston Civic Symphony. He comes from a musical family: his father Ron Williams, his brother Matthew, and his mother Kim Ellwood are all singers. His mother is also an accomplished flutist. In summer 2010, Ryan sang the role of Miles in Lorin Maazel's Castleton Festival production of Benjamin Britten's *Turn of the Screw*, having previously performed that role for his opera debut in Boston Lyric Opera's production in February 2010. Ryan is a chorister in the Schola choir of Trinity Church, Copley Square, where his brother and

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mother also sing. Over the summer he toured with the choir to England, where they were in residence at both Ely and Chichester cathedrals. In April 2010 Ryan was the boy soprano soloist in Mendelssohn's *Elijah* with Rafael Frühbeck de Burgos and the Boston Symphony Orchestra at Symphony Hall and Carnegie Hall, leading to the invitation to sing in this season's performances of Falla's *Atlàntida*. Also this season he sings the part of the shepherd boy in Boston Lyric Opera's production of Puccini's *Tosca*. A native of Natick, Massachusetts, Ryan Williams attends McAuliffe Regional Charter School in Framingham.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus gave its first performance in April 1970 and continues to celebrate its 40th anniversary this season. In 2010-11 at Symphony Hall, the ensemble joins the Boston Symphony Orchestra for performances of Mahler's Symphony No. 2 and Stravinsky's *Oedipus Rex* led by James Levine; music from Falla's *Atlàntida* led by Rafael Frühbeck de Burgos; Bach's *St. John* Passion led by Masaaki Suzuki, and, to close the BSO's subscription season, Berlioz's *Roméo et Juliette* led by Charles Dutoit. This past summer, the chorus and founding conductor John Oliver celebrated the anniversary by joining the BSO in works by Mahler, Stravinsky, Mozart, Poulenc, Holst, and Beethoven. With John Oliver conducting, it began its summer season with an all-French Prelude Concert in Ozawa Hall and opened the BSO's final Tanglewood concert with Bach's *Jesu, meine Freude*. Also this past summer it joined the Tanglewood Music Center Orchestra in Mahler's Symphony No. 3, and Keith Lockhart and the Boston Pops Orchestra in the Tanglewood premiere of Peter Boyer's and Lynn Ahrens's *The Dream Lives On: A Portrait of the Kennedy Brothers*, commissioned for the 125th anniversary of the Boston Pops.

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University



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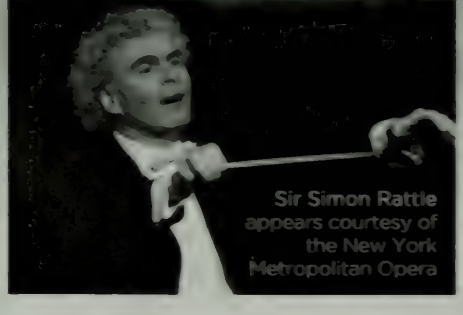
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and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers but soon expanded to a complement of 120 singers and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. The chorus made its Carnegie Hall debut on October 10, 1973, in Berlioz's *La Damnation de Faust* with Seiji Ozawa and the orchestra. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops, and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances.

The Tanglewood Festival Chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan in music of Berlioz, including the Asian premiere of the composer's *Messe solennelle*. In 2001 the chorus joined Bernard Haitink and the BSO during their tour of European music festivals for music of Stravinsky and Ravel, also performing an *a cappella* program of its own in the Dom Cathedral in Lübeck, Germany. Most recently, following its 2007 Tanglewood season, the chorus joined James Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also giving its own *a cappella* concerts in Essen and Trier. The chorus's first recording with the BSO, Berlioz's *La Damnation de Faust* with Seiji Ozawa, recorded in October 1973, received a Grammy nomination for Best Choral Performance of 1975. In 1979 the ensemble received a Grammy nomination for its album of *a cappella* 20th-century American choral music recorded at the express invitation of Deutsche Grammophon, and its recording of Schoenberg's *Gurrelieder* with Ozawa and the BSO was named Best Choral Recording by *Gramophone* magazine. The Tanglewood Festival Chorus has since made dozens of recordings with the BSO and Boston Pops, on Deutsche Grammophon, New World, Philips, Nonesuch, Telarc, Sony Classical, CBS Masterworks, RCA Victor Red Seal, and BSO Classics, with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. The latest additions to the chorus's discography on BSO Classics, all drawn from live performances, include a disc of *a cappella* music by Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin released to mark the ensemble's 40th anniversary, and, with James Levine and the BSO, Ravel's complete *Daphnis and Chloé* (which won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th Anniversary Commission composed specifically for the BSO and Tanglewood Festival Chorus.

Besides their work with the Boston Symphony Orchestra, members of the Tanglewood Festival Chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia; participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan, and sang Verdi's Requiem with Charles Dutoit to help close a month-long International Choral Festival that took place in and around Toronto, Canada. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the Winter Olympics when Seiji Ozawa led six choruses on five continents,

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all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004. The ensemble had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on the soundtracks to Clint Eastwood's *Mystic River*, John Sayles's *Silver City*, and Steven Spielberg's *Saving Private Ryan*.

TFC members regularly commute from the greater Boston area, western Massachusetts, Connecticut, Rhode Island, New Hampshire, Vermont, and Maine, and TFC alumni frequently return each summer from as far away as Florida and California to sing with the chorus at Tanglewood. Throughout its forty-year history, the Tanglewood Festival Chorus has established itself as a favorite of conductors, soloists, critics, and audiences alike.



John Oliver

John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. He has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distinguished musical institutions throughout the world. Mr. Oliver's affiliation with the Boston Symphony began in 1964 when, at twenty-four, he prepared the Sacred Heart Boychoir of Roslindale for the BSO's performances and recording of excerpts from Berg's *Wozzeck* led by Erich Leinsdorf. In 1966 he prepared the choir for the BSO's performances and recording of Mahler's Symphony No. 3, also with Leinsdorf, soon after which Leinsdorf asked him to assist with the choral and vocal music program at the Tanglewood Music Center. In 1970, Mr. Oliver was named Director of Vocal and Choral Activities at the Tanglewood Music Center and founded the Tanglewood

Festival Chorus. He has since prepared the chorus in more than 200 works for chorus and orchestra, as well as dozens more *a cappella* pieces, and for more than forty commercial releases with James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returned to the BSO podium to open the BSO's final Tanglewood concert of this past summer with a TFC performance of Bach's motet, *Jesu, meine Freude*.

In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire encompassing masterpieces by Bach, Beethoven, Mozart, and Stravinsky, as well as seldom heard works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. With the Chorale he recorded two albums for Koch International: the first of works by Martin Amlin, Elliott Carter, William Thomas McKinley, and Bright Sheng, the second of works by Amlin, Carter, and Vincent Persichetti. He and the Chorale also recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records, and Donald Martino's *Seven Pious Pieces* for New World Records. Mr. Oliver's appearances as a guest conductor have included Mozart's Requiem with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. In May 1999 he prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan; in 2001-02 he conducted the Carnegie Hall Choral Workshop in preparation for Previn's Carnegie performance of Brahms's *Ein deutsches Requiem*. Also an expert chef and master gardener, John Oliver lives in western Massachusetts.

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Tanglewood Festival Chorus
John Oliver, Conductor

(Falla Suite from *Atlàntida*, November 4-9, 2010)

The Tanglewood Festival Chorus is celebrating its 40th anniversary this season. In the following list, § denotes membership of 40 years ⋆ denotes membership of 35-39 years, and # denotes membership of 25-34 years.

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Menuetto; Trio
Finale: Presto

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Allegro
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Allegro
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Menuet
Finale: Vivace

PRE-CONCERT TALKS BY JAN SWAFFORD OF THE BOSTON CONSERVATORY

German conductor/pianist Christian Zacharias, a distinguished performer of the Classical repertoire, conducts the BSO for the first time in this Haydn/Mozart program. As was the practice in Mozart's time, Zacharias performs the solo parts of these two Vienna-era piano concertos while leading the orchestra from the keyboard. He also conducts the orchestra from the podium in two Haydn symphonies. No. 80 in D minor, from 1784, represents a transitional style between the earlier, simpler symphonies and the later ones, represented here by No. 95 in C minor, from 1791, one of the dozen "London" symphonies—though the only one in the minor mode—written for adoring audiences in that city. Symphony No. 95 has figured in BSO programs a number of times over the years, first in 1889, most recently in 1982. Symphony No. 80 has been played by the BSO on just one previous occasion, in April 1944.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'A' November 11, 8-10:10
Friday 'B' November 12, 1:30-3:40
Saturday 'A' November 13, 8-10:10

CHRISTIAN ZACHARIAS, conductor and pianist

HAYDN	Symphony No. 80
MOZART	Piano Concerto No. 15 in B-flat, K.450
MOZART	Piano Concerto No. 16 in D, K.451
HAYDN	Symphony No. 95

Thursday 'C' November 18, 8-10:05
Saturday 'B' November 20, 8-10:05

KURT MASUR, conductor
NELSON FREIRE, piano

ALL-SCHUMANN PROGRAM	Symphony No. 1, *Spring* Piano Concerto Symphony No. 4

Friday 'A' November 26, 1:30-3:25
Saturday 'B' November 27, 8-9:55
Tuesday 'C' November 30, 8-9:55

JAMES LEVINE, conductor

SCHUMANN	Symphony No. 3, *Rhenish*
HARBISON	Symphony No. 1
WAGNER	Prelude and Love-death from *Tristan und Isolde*

Thursday, December 2, 10:30am (Open Rehearsal)
Thursday 'A' December 2, 8-10
Friday 'B' December 3, 1:30-3:30
Saturday 'A' December 4, 8-10

JAMES LEVINE, conductor
NIKOLAJ ZNAIDER, violin

HARBISON	Symphony No. 2
MOZART	Violin Concerto No. 3 in G, K.216
SCHUMANN	Symphony No. 2

Thursday 'C' January 6, 8-10:20
Friday Evening January 7, 8-10:20
Saturday 'B' January 8, 8-10:20

JAMES LEVINE, conductor
MICHELLE DEYOUNG, mezzo-soprano (Jocasta in *Oedipus*; Judith in *Bluebeard*)
RUSSELL THOMAS, tenor (Oedipus)
MATTHEW PLENK, tenor (Shepherd in *Oedipus*)
ALBERT DOHMEN, baritone (Creon and Messenger in *Oedipus*; Bluebeard)
RAYMOND ACETO, bass (Tiresias in *Oedipus*)
ÖRS KISFALUDY (Narrator in *Oedipus*)
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor (in *Oedipus*)

STRAVINSKY	*Oedipus Rex*
BARTÓK	*Bluebeard's Castle*

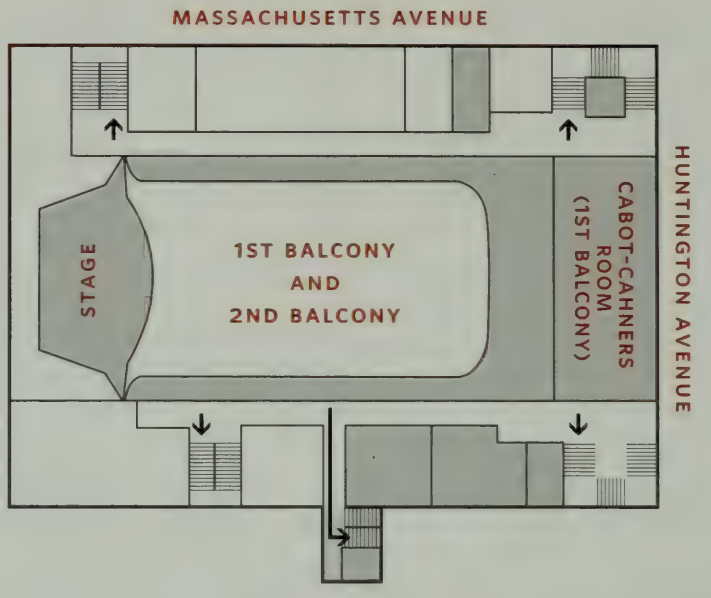
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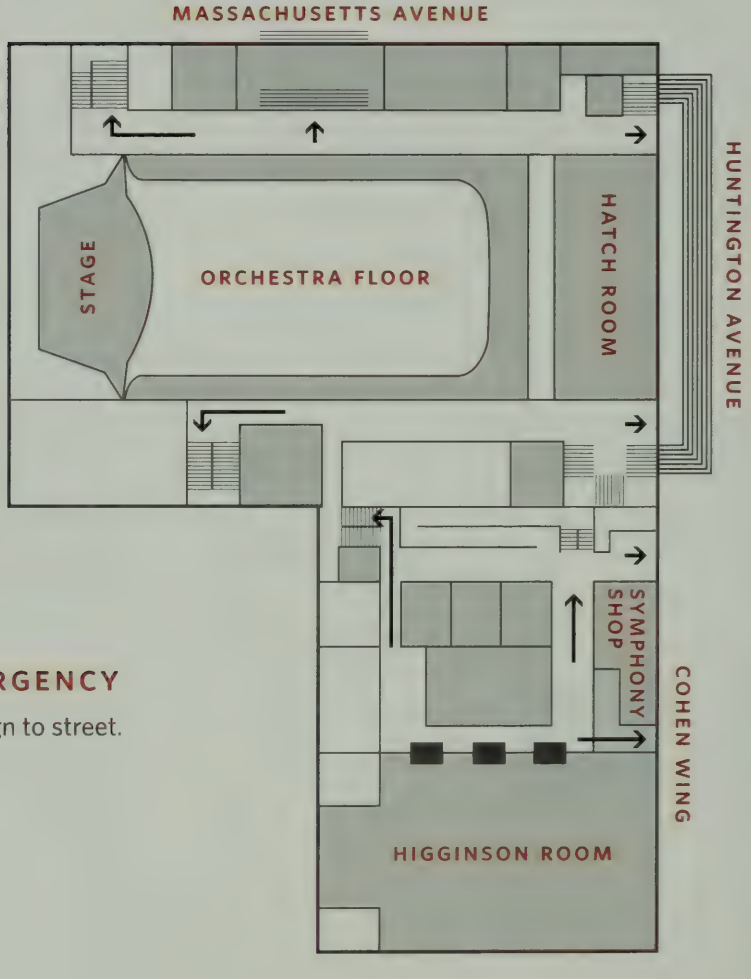
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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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CHAMBER TEA I
Friday, November 5, at 2:30

COMMUNITY CONCERT II
Sunday, November 7, at 3, at Blue Hill Boys and Girls Club, Dorchester

The free Community Concerts are made possible by a generous grant from the Lowell Institute.

GLEN CHERRY, violin (1st violin in Shostakovich)
TATIANA DIMITRIADES, violin (1st violin in Brahms)
REBECCA GITTER, viola
ADAM ESBENSEN, cello

SHOSTAKOVICH — String Quartet No. 10 in A-flat, Opus 118
- Andante
- Allegretto furioso
- Adagio
- Allegretto—Andante

BRAHMS — String Quartet No. 1 in C minor, Opus 51
- Allegro
- *Romanze* (Poco Adagio)
- Allegretto molto moderato e comodo
- Finale: Allegro

Dmitri Shostakovich (1906-1975)
String Quartet No. 10 in A-flat, Opus 118

The fifteen string quartets of Shostakovich make up one of the most remarkable and personal contributions to that genre in the twentieth century. After running into repeated political difficulties with Soviet officialdom over such large "public" works as his symphonies (which were accused of not following the official party artistic lines), Shostakovich gave up symphonic composition for a number of years. The Ninth Symphony was written immediately after the end of World War II. The Tenth, however, did not come until after Stalin's death in 1953. In those interim years, string quartet composition predominated. The personal and private expres-

sive qualities of the string quartet medium meant that party hacks were less likely to attempt second-guessing the "meaning" that the composer was expressing in his music. In short, quartets were simply less dangerous to write.

Shostakovich had written a Ninth Quartet in 1961 but decided not long after to burn the manuscript. Not for three years did he return to string quartet writing, but when he did, he quickly turned out three sibling pieces. The Tenth Quartet was composed between July 11 and 20, 1964, while Shostakovich was on a holiday at the Composers' Retreat in Dilizhan, Armenia; it is dedicated to a composer friend, Moishei Vainberg. As with all but his First and Fifteenth quartets, the premiere was given by the Beethoven Quartet (the new Ninth was also on the program), in Moscow on November 20 and in Leningrad the next day.

The quartet consists of the "normal" four movements, though in fact their character has little to do with standard quartet practice. The opening Andante is of such simplicity and apparent lack of guile that it seems to serve as an extended upbeat to the Allegretto furioso, one of the most violent string quartet movements ever composed. This "scherzo" strongly resembles in character the similar movement of Shostakovich's Tenth Symphony, composed soon after the death of Stalin, where the similar material was reputed to represent a demonic picture of the late dictator.

The third movement, Adagio, employs one of the composer's favorite devices—a slow passacaglia, working out its variations on a bass line of sober cut. Usually composers use this device to build toward a climactic and intense statement late in the structure, but Shostakovich inverts the normal procedure, starting with a powerful statement of the theme and gradually seeming to run out of steam. The final Allegretto picks up from the collapse of the passacaglia and eventually reworks the passacaglia material as a counterpoise to the faster main subject. The quartet ends, however, in a slow tempo (this became more and more typical of Shostakovich in his late quartets), with references to the opening movement.

—Steven Ledbetter

Johannes Brahms (1833-1897)
String Quartet No. 1 in C minor, Opus 51, No. 1

We have three string quartets by Johannes Brahms. I say "we have" because Brahms told friends that he tried his hand at the genre at least twenty times in the two decades leading up to the publication of the first two. These were completed and published in 1873, when, after seven or eight years' work, his C minor and A minor quartets were printed together as his Opus 51. Just as he waited so very long before publishing, in 1877, his First Symphony (ideas for which date back to 1855), so he held off before giving the world a string quartet. In the genre of the symphony, there was the fear of following in Beethoven's footsteps. (Can it be coincidental that the first of Brahms's symphonies—and the first of his string quartets—are in the turbulent C minor so strongly associated with his intimidating predecessor?) In the realm of string quartet, there were Haydn and Mozart as well. Before the Opus 51 quartets, his published chamber music included the B major piano trio, two string sextets (a genre less fraught with psychological baggage than the quartet), the G minor and A major piano quartets, the F minor piano quintet (which began life as a string quintet, then became a two-piano sonata subsequently reworked to produce the piano quintet), the E minor cello sonata, and the Trio for violin, horn, and piano.

All of these were composed between the mid-1850s and 1865 (though the B major piano trio would be revised much later, in 1889). Opus 51 appeared in 1873; 1875

saw completion of the C minor piano quartet, ideas for which dated back twenty years; and the String Quartet No. 3 in B-flat was composed and printed in 1876, the same year in which the First Symphony was completed. Clearly it took much time and energy for Brahms to master his craft. And to suggest that the achievement of this mastery was necessary for the confidence that would finally allow completion of a symphony makes perfect sense, especially when one realizes that the Second Symphony followed just one year later and the Violin Concerto a year after that, both being products of the composer's fecund summer work habits.

His three quartets likewise were products of Brahms's typically productive summers spent vacationing in the rural settings he loved. He completed Opus 51 in the summer of 1873 in Tutzing, a village on the Starhembergersee not far from Munich. As his biographer Geiringer reports, there he "lived a simple, rustic life, as he loved to do, and there was no lack of charming representatives of the opposite sex." (The Quartet No. 3 in B-flat, Opus 67, was composed at Ziegelhausen, near Heidelberg, in the summer of 1875.) Brahms dedicated the Opus 51 quartets to his great friend Dr. Theodor Billroth in Vienna, though Billroth sorely tested that friendship by cutting the dedication from the manuscript and affixing it to a photo of Brahms on his desk (the composer was furious at the "desecration" of his manuscript). The two works were first played in public—from manuscript—on October 18, 1873, in Berlin, by the great Austro-Hungarian violinist Joseph Joachim's quartet.

The first movement of the C minor quartet opens in a mood of impetuous emotional turbulence that dominates virtually throughout, despite the contrasting "*espressivo*" and "*dolce*" elements that provide moments of relaxation. The dotted rhythms and syncopations of the lyrically contemplative *Romanze* connect the second movement to the expressive world of the first. Another connection: despite this movement's A-flat major key, the minor mode intrudes here as well.

In place of the anticipated scherzo, the third movement (Allegretto molto moderato e comodo) is a character piece or intermezzo similar in tone and purpose to those we find in Brahms's first three symphonies. The second movement's minor-mode intimations are spelled out in the third: the identical key signature of four flats now signifies F minor. Yet the Allegretto's final chord is F *major*, which in turn becomes the key of the middle section (Un poco più moderato). In the Allegretto, Brahms's instructions to the performers include "simple," "sweet," and "enticing."

The C minor finale instantly restores the upheaval of the first movement with the forceful, unison statement of a compact motive—a dotted, stepwise ascent through a minor third that immediately gives way to a falling seventh—pregnant with energy, and with developmental possibilities exploited by Brahms to the fullest. If one wants to seek Beethoven in the younger master's quartets, surely this is the place to start. Throughout the movement—indeed, throughout the entire quartet—not a note or gesture is wasted.

—Marc Mandel

Violinist **Glen Cherry** grew up in a musical family in South Dakota. He attended the Interlochen Arts Academy and went on to study with James Buswell at the New England Conservatory of Music. In addition to attending several summer music festivals, he was a Tanglewood Music Center Fellow for three summers. Mr. Cherry performed with the National Symphony Orchestra for three years before moving to Boston. Prior to that, he served as associate concertmaster of the Fort Wayne Philharmonic and was a member of the New World Symphony in Miami Beach. His most recent chamber music activities have included performing on the First

Monday concert series at Jordan Hall and performing and recording with the Boston Symphony Chamber Players. He joined the Boston Symphony Orchestra in January 2006.

Violinist **Tatiana Dimitriades** joined the Boston Symphony Orchestra at the beginning of the 1987-88 season. She is also active as a soloist and chamber musician. Highlights of her solo performances include appearances at Carnegie Hall with the Senior Concert Orchestra, at the Grand Teton Festival playing the Mendelssohn Violin Concerto, and at Weill Hall under the sponsorship of the Associated Music Teachers of New York. Born and raised in New York, Ms. Dimitriades attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees and an Artist Diploma from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Sienna, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation's Debut Competition in Los Angeles. Currently a member of the Boston Artists Ensemble and the Walden Chamber Players, Ms. Dimitriades also performs frequently in chamber music concerts with BSO colleagues at Symphony Hall in Boston and at Ozawa Hall at Tanglewood. She was concertmaster of the Newton Symphony Orchestra and the New Philharmonia Orchestras, and has appeared on numerous occasions as concerto soloist with these and other Boston-area orchestras.

Born in Canada, violist **Rebecca Gitter** began studying Suzuki violin at seven and viola at thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto, Ontario. While at CIM she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in Viola, and twice received honorable mention in the school's concerto competition, resulting in solo performances. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award and, prior to her BSO appointment, was offered a position in the Detroit Symphony Orchestra. She was a summer participant in the Taos School of Music, the Marlboro Festival, Ravinia's Steans Institute for Young Artists, and the National Academy and National Youth Orchestras of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

Cellist **Adam Esbensen** joined the Boston Symphony Orchestra in September 2008, after five years with the Oregon Symphony. He began his studies at the Cleveland Institute of Music, where he studied with Stephen Geber; he earned his master of music degree and a performance award from the Mannes College of Music. During his two years in New York City, Mr. Esbensen studied with Timothy Eddy and performed around the state as part of the Mozart and Chopin festivals. In 2001 he joined the cello section of the Louisville Orchestra, where he played for two years before moving back to his home state of Oregon. While living in Portland, he took an interest in new music as a member of the Fear No Music ensemble and at the Ernest Bloch Composer's Symposium. He has spent summers at festivals in Taos, Vail, Spoleto (Italy), Bellingham, and San Luis Obispo. Other teachers and influences include Hamilton Cheifetz, John Kadz, and Pamela Frame.



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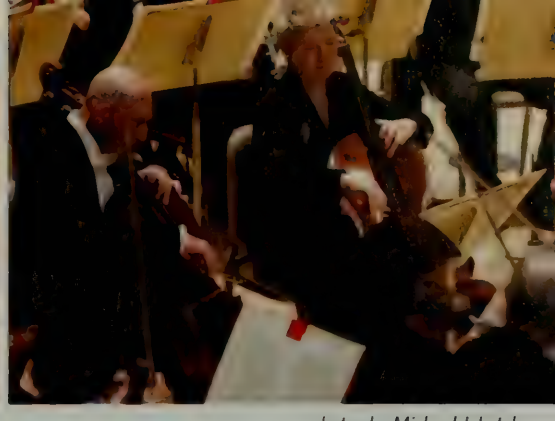
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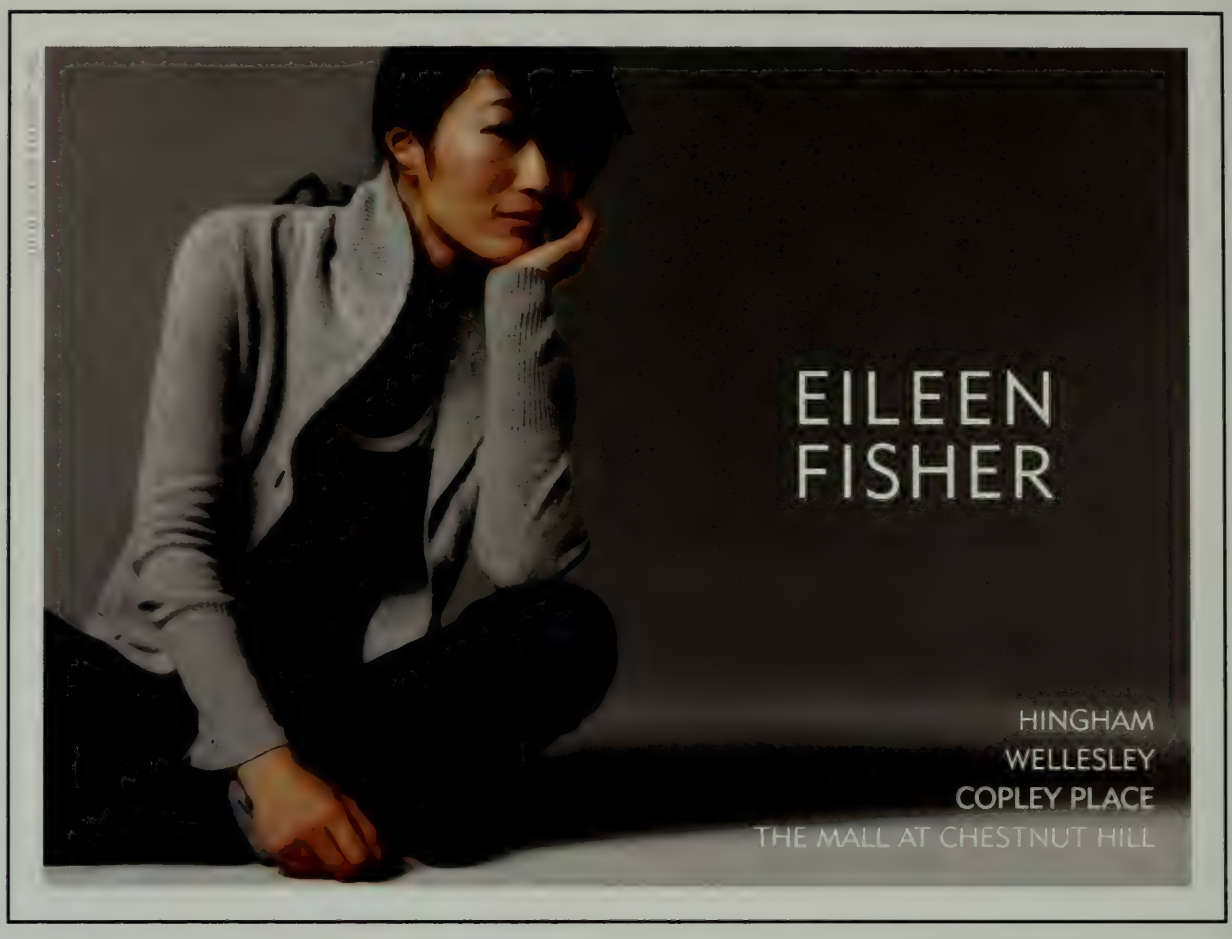
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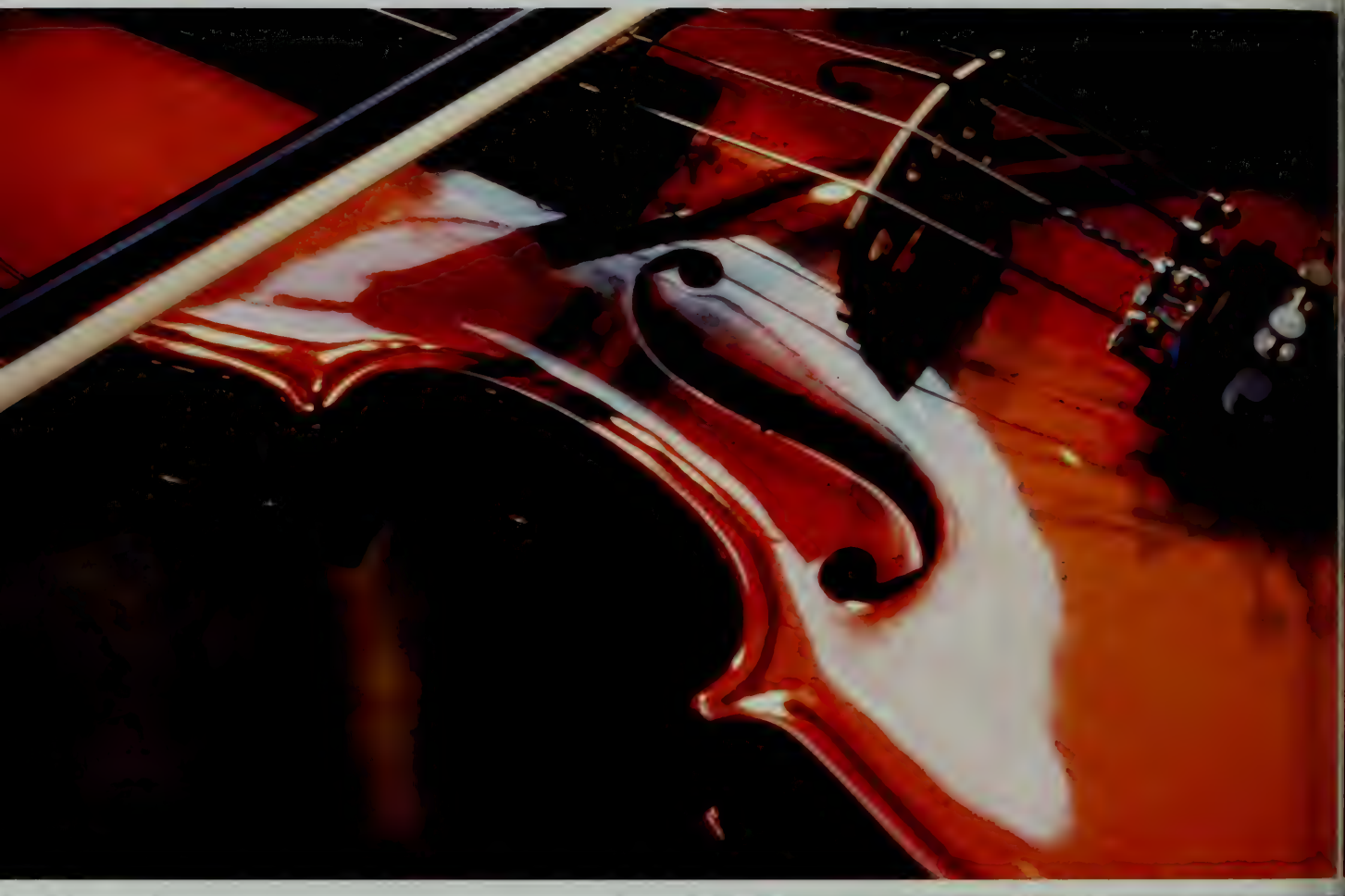
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BSO News

New BSO Educational Initiatives

The BSO has recently launched a number of new programs through its office of Education and Community Programs. The BSO Academy School Initiative is an innovative partnership with the Boston Public Schools that helps support the expansion of music education in the city's schools. The pilot program, serving 775 students at Brighton's Thomas A. Edison School in the 2010-11 academic year, offers ongoing student interaction with professional musicians as well as access to the BSO's extensive education programs, providing students with a high-level music program and an increased appreciation of their own school community. The "Classical Companion," the BSO's popular interactive online education program, will soon feature the BSO's first-ever live streamed event—a conversation with John Harbison, live from the Symphony Hall stage on Friday, November 19, at 11 a.m.—in connection with the orchestra's two-year cycle of the composer's symphonies that began last month. Also new this year is a Music Criticism Contest in connection with a "Classical Companion" feature on composer/music critic Robert Schumann, whose 200th birthday is being celebrated in November with BSO performances of his four symphonies and Piano Concerto. The winning entries—to be chosen from elementary school, middle school, high school, and college-level submissions—will be printed in the BSO program book.

In addition, the BSO Media Center makes the orchestra's video content—interactive features, audio and written program notes, and digital music—readily available in one place at www.bso.org/mediacenter, and the orchestra's first iTunes app gives iPhone, iPod Touch, and iPad users access to the BSO, Boston Pops, and Tanglewood wherever they go. The orchestra's Education Resource Center, housed at the Boston Arts Academy, offers a library, media and technology center, planning facilities, and professional-development seminars for teachers and administrators. And through the Musicians in the Schools program, BSO-affiliated musicians, partnering with Boston Conservatory graduate music education students, visit Boston public schools. For further information, please call (413) 638-9375 or e-mail education@bso.org.

Chamber Music Teas

Once again this season, Chamber Music Teas are scheduled for six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the Boston Symphony Orchestra. The doors to the Cohen Wing of Symphony Hall on Huntington Avenue open at 1:30 p.m., and the concert begins at 2:30 p.m. The next chamber music tea features the Boston Cello Quartet—BSO cellists Blaise Déjardin, Adam Esbensen, Mihail Jojatu, and Alexandre Lecarme—in music of Mozart, Albinoni, Schubert, Rossini, Fitzenhagen, Piazzolla, and Déjardin—on Friday, November 19. Individual tickets are $16. For further information, please call SymphonyCharge at (617) 266-1200, or visit bso.org.

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Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Jan Swafford of the Boston Conservatory discusses Haydn and Mozart. In the weeks ahead, BSO Director of Program Publications Marc Mandel (November 18) and Elizabeth Seitz (November 20) discuss Robert Schumann, and Marc Mandel and BSO Assistant Director of Program Publications Robert Kirzinger discuss Schumann, Harbison, Wagner, and Mozart (November 26-December 4).

Introducing "UnderScore Fridays"

This year the BSO offers an exciting, new, three-concert subscription option with a brand-new format—"UnderScore Fridays." These concerts incorporate commentary from the conductor, and all have an early start-time of 7 p.m., allowing attendees to socialize after the performance. The Symphony Hall bars will remain open, and subscribers to the series may attend a complimentary post-concert reception where they will be able to meet the artists. The dates are January 14 (music of Delius, Mozart, and Strauss, with conductor Sir Mark Elder and pianist Lars Vogt), February 11 (music of Haydn, Sibelius, and Korean composer Unsuk Chin, whose Cello Concerto will have its American premiere, with conductor Susanna

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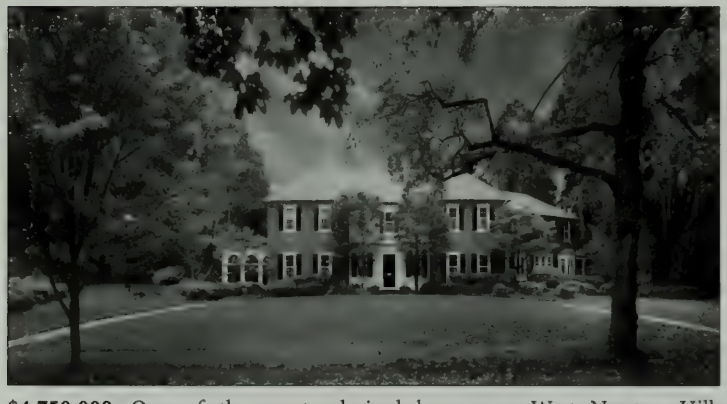
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Mälkki and cellist Alban Gerhardt), and March 25 (music of Tchaikovsky, Sibelius, and English composer Thomas Adès, who also conducts, with violinist Anthony Marwood and vocal soloists Hila Plitmann, Kate Royal, Toby Spence, and Christopher Maltman). Tickets for the three-concert series range in price from $90 to $336. For more information, call the BSO Subscription Office at (617) 266-7575 or 1-888-266-7575, or visit bso.org.

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If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only

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BSO Members in Concert

Collage New Music, founded by BSO percussionist Frank Epstein, opens its 2010-11 season on Monday, November 15, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge under the direction of David Hoose. The program includes Fred Lerdahl's *Imbrications*, Donald Wheelock's *Music for Seven Players*, Andy Vores's *Often*, Lerdahl's Duo for Violin and Piano, and Stephen Hartke's *Meanwhile*. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

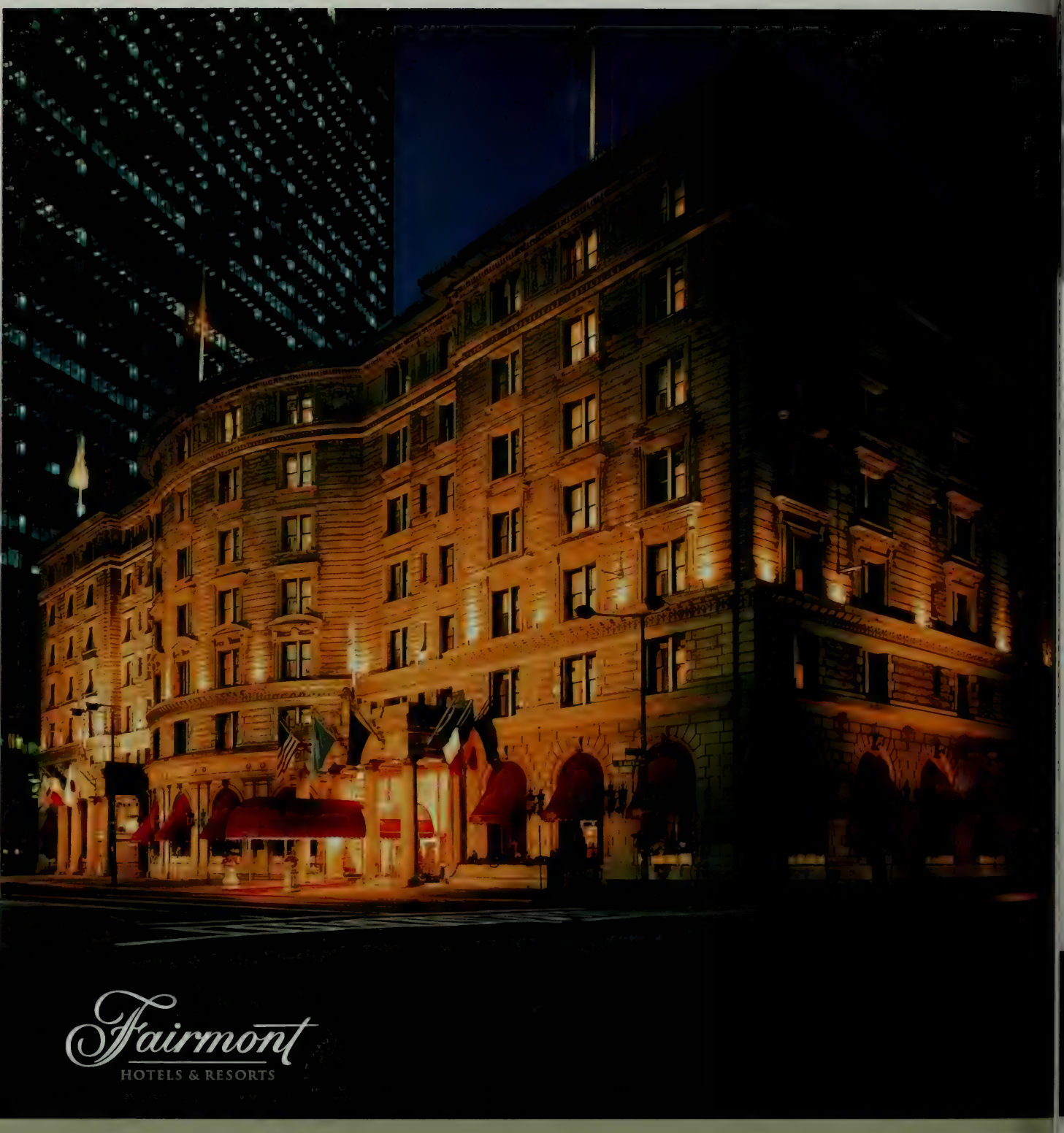
Ronald Knudsen leads the New Philharmonia Orchestra in their first "Classics" concert of the season on Saturday, November 20, at 8 p.m. and Sunday, November 21, at 3 p.m. The program, entitled "Piano and Forte," includes excerpts from Chopin's *Les Sylphides* and his Piano Concerto No. 1, featuring Vincent Schmithorst (winner of the Boston International Piano Competition) as soloist, and Shostakovich's Symphony No. 9. Tickets are $30 for adults, $10 for children, with discounts for seniors and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

BSO members Elizabeth Ostling, flute, Michael Wayne, clarinet, and Richard Ranti, bassoon, participate in an "Inside Out Concert"—a program including Ligeti's Six Bagatelles and Hindemith's *Kleine Kammermusik*—on Sunday, November 21, at 1:30 p.m. at the Arlington Street Church, 351 Boyston St. in Boston. Admission is free. For further information, call (617) 536-7050.

BSO percussionist Frank Epstein leads the New England Conservatory Percussion Ensemble at NEC's Jordan Hall on Sunday, November 21, at 8 p.m. in the local premiere of Wolfgang Rihm's *Tutuguri (VI) (Kreuze)* for six percussion. Also on the program: former BSO principal trombone Ronald Barron joins the ensemble for Charles Small's *We've Got Rhythm*. Admission is free. For further details, visit necmusic.edu.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

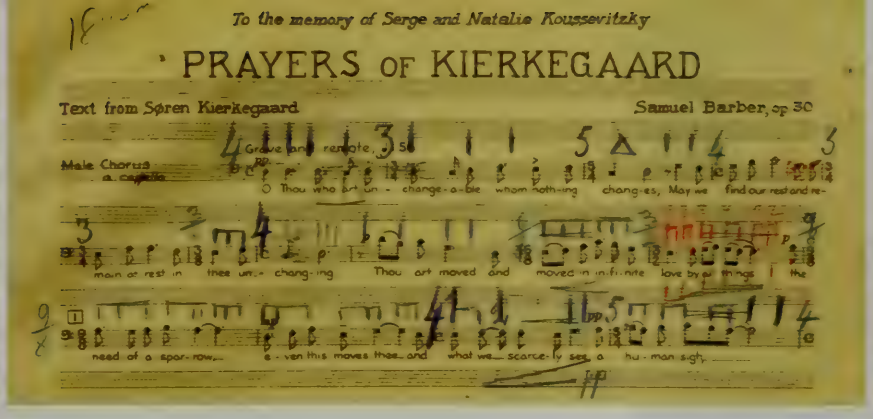


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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

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2010–2011

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Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke *
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Bessie Pappas chair

Catherine French *
Mary B. Saltonstall chair, fully funded in perpetuity

Jason Horowitz *
Kristin and Roger Servison chair

Julianne Lee *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

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Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
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Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

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James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

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Beranek chair, fully funded in perpetuity

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E-flat clarinet
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Craig Nordstrom

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John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

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Helen Rand Thayer chair

HORNS

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Principal
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J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
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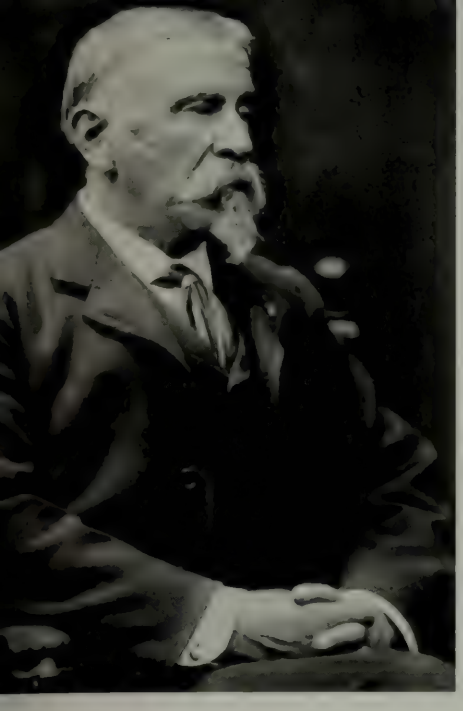
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A Brief History of the Boston Symphony Orchestra

Now in its 130th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than 125 years. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, China, and Russia; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston



BSO Archives

Rush ticket line at Symphony Hall, probably in the 1930s

Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a


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Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. Mr. Levine and the BSO have released a number of recordings, all drawn from live performances at Symphony Hall, on the orchestra's own label, BSO Classics. He and the BSO made their first European tour together in late summer 2007, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

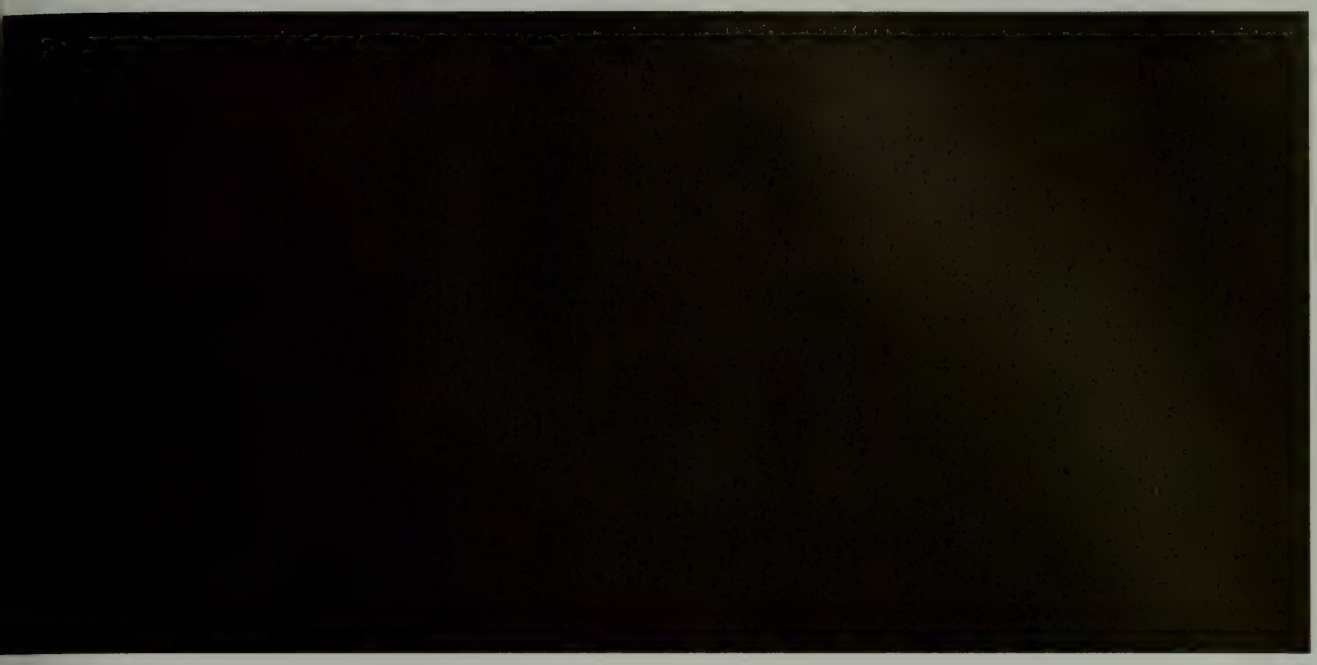
Until years of searching led him to his perfect cello, BSO Cellist Owen Young would not rest.



BOSTON SYMPHONY ORCHESTRA

JAMES LEVINE MUSIC DIRECTOR

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Allegro
Andante
Allegro

Mr. ZACHARIAS

{ INTERMISSION }

MOZART — PIANO CONCERTO NO. 16 IN D, K.451

Allegro
[Andante]
Allegro di molto

Mr. ZACHARIAS

HAYDN — SYMPHONY NO. 95 IN C MINOR

Allegro moderato
Andante cantabile
Menuet
Finale: Vivace

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The evening concerts will end about 10:10 and the afternoon concert about 3:40.

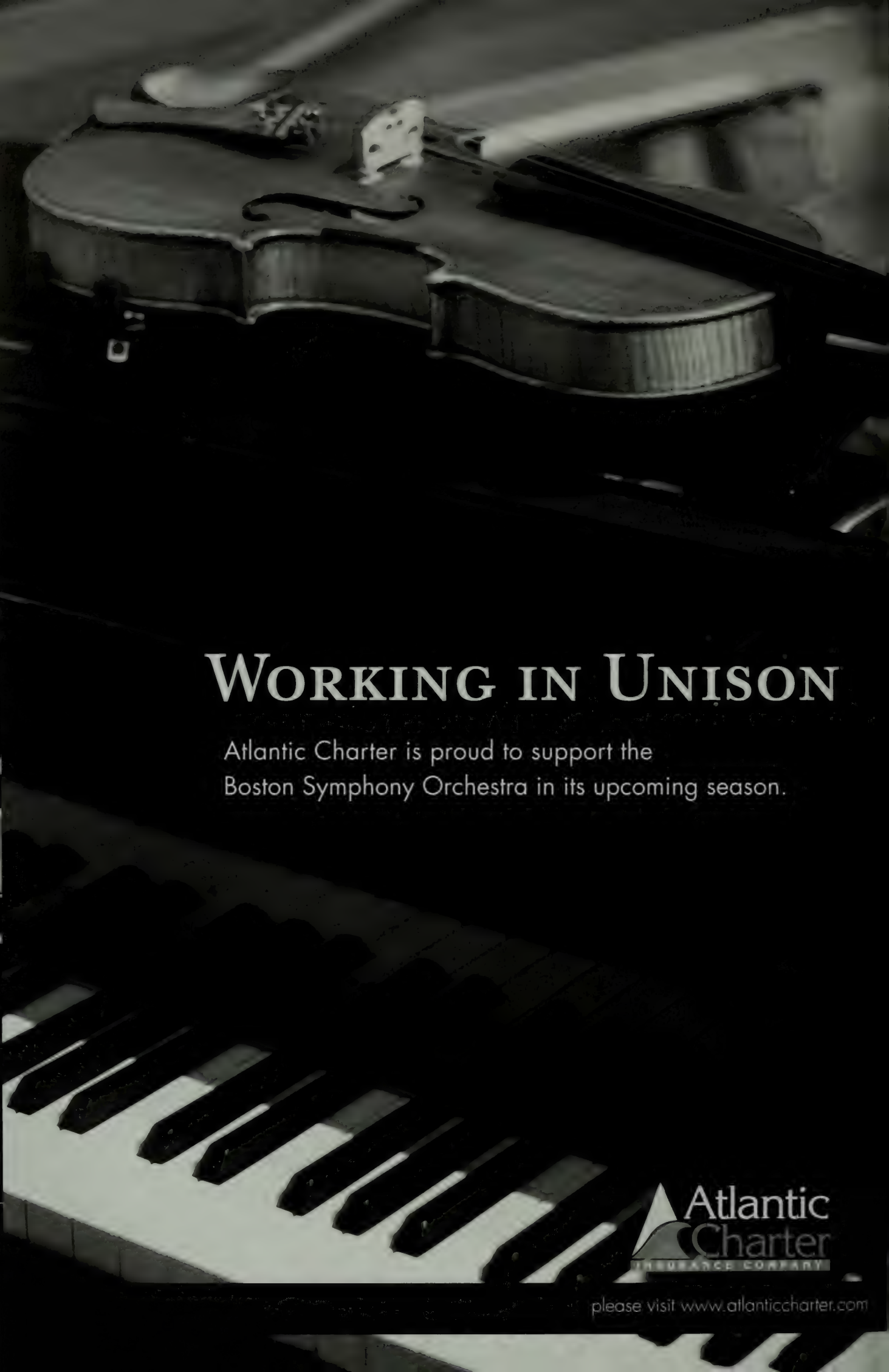
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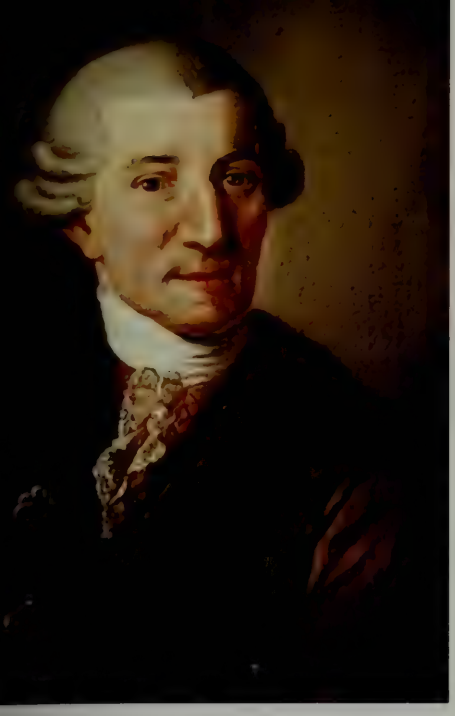
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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.


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Joseph Haydn

Symphony No. 80 in D minor
Symphony No. 95 in C minor

FRANZ JOSEPH HAYDN was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His SYMPHONY NO. 80 dates from November 1784 and was published in Vienna by Artaria, along with his symphonies 79 and 81, in March 1785—the same month that three Haydn symphonies, including No. 80, were scheduled for performance by Vienna's Tonkünstler-Societät, though in the event the number of symphonies programmed for those concerts was reduced to two. (This was a period when, despite his continuing ties to the Esterházy household—about which see below—Haydn was now able independently to sell his music to a number of European publishers, which he had been forbidden to do under the terms of an earlier Esterházy contract.) Haydn composed his SYMPHONY NO. 95 for London in 1791—by which time his international reputation was considerably farther along—and led its first performance perhaps on April 1 that year, but more likely on April 29, at the Hanover-Square Concert Rooms in that city.

THE SCORE OF SYMPHONY NO. 80 calls for one flute, two oboes, two bassoons, two horns, and strings.

THE SCORE OF SYMPHONY NO. 95 calls for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

It is appropriate that Joseph Haydn, whom history has dubbed "father of the string quartet" and "father of the symphony," was known to his friends and employees as "Papa." He had a warm, unpretentious, and generous nature, and the growth of his music in power and originality was the result of patient nurturing over the decades.

When Haydn took up the quartet and symphony they were relatively minor genres, the quartet intended for private performance by amateur connoisseurs, the symphony for larger venues and broader audiences. By the time he was done he had made the string quartet the king of chamber music genres, seen as a composer's most sophisticated

A 1785 oil painting of Haydn by Christian Ludwig Seehas

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A modern photograph of Eszterháza, where Haydn was Kappellmeister to the Esterháza family when he composed the Symphony No. 80

and personal expression, and had put the symphony well on its way to being the king of all musical genres. What Haydn made of those two kinds of works had been seconded and carried on by his young colleague Mozart. The rise of the symphony to the summit of musical endeavors would be completed by a student of Haydn's named Beethoven. Everything Mozart and Beethoven did in their instrumental music was in one way and another a carrying forward and expansion of what Papa Haydn began. To a large extent, the same could be said of the ensuing history of instrumental music down to the present.

The two symphonies on this program, No. 80 in D minor from 1784 and No. 95 in C minor from 1791, show Haydn in two distinct phases of his career. When he wrote the D minor (No. 80) he was Kapellmeister of the Hungarian House of Esterházy, writing stacks of pieces to the order of his Prince, meanwhile running a palace musical establishment that included an opera company. For thirty years Haydn labored as a palace servant, largely isolated from the outside world where his reputation was rising steadily. The C minor symphony (No. 95) was written for his first visit to London, after he had been pensioned off by the Esterházys. In London's public concerts his symphonies found a wide and admiring audience they never had in Vienna, where as yet there were no professional standing orchestras or concert series. Which is all to say that Haydn wrote these two symphonies in different eras, personally and creatively.

The D minor Symphony No. 80 is a lesser-known gem from Haydn's middle period. It echoes the musical side of the *Sturm und Drang* ("Storm and Stress") movement that flared mainly in German lands during the 1770s. This amounted to a rebellion against the reason and decorum of the Enlightenment, exalting the subjective, the violent, the irrational. "Refresh yourself in chaos!" cries a character at the beginning of the F.M. Klinger play that gave the movement its name. Haydn tended to respond to the social and aesthetic currents around him, and while he was never an exponent of violence and anarchy,

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some of his symphonies of the 1770s and beyond have the passion and volatility of the *Sturm und Drang* atmosphere.

No. 80 begins Allegro spiritoso on a furiously driving figure enlivened by explosive accents. The movement will be marked by sudden shifts of volume and character: the intense and a bit scary exposition is finished inexplicably by a tipsy little oom-pah-pah dance that pops up and changes the entire equation. It is followed, in the start of the development, by an extended and equally unexpected silence. The rest of the development is a debate between these two characters—call them the fervent and the loopy—with the steps of the debate framed by more quizzical silences. At the end of a truncated recapitulation the weird little dance has the final word.

Another unusual thing about the D minor is that every movement but the minuet is in sonata form, imparting a certain seriousness, expansiveness, and intensity of contrast to the whole. The main theme of the second movement is a poignant, sighing, very beautiful melody. The second theme arrives in a surge of passion and orchestral color; eventually there are eruptive moments that recall the fervor of the first movement. This exercise in joining the most varied qualities continues in the third movement, which is not your elegant or witty sort of Haydn minuet but rather a return to D minor and another recall of the intensity of the first movement.

It is in keeping that the finale is one of Haydn's quirkier outings, unfolding in a kind of fraught D major. It is in sonata form instead of the usual light and lively rondo, and lively it is, but not in any conventional mode. Much of its startling character has to do with rhythm. It is so syncopated that for some time we have no idea where the actual beat is. In fact, its gnomic opening theme begins on the tail end of a beat. For the rest of the movement we are jerked back and forth between the real and the ersatz pulse. Whether this exercise in what the time called the *bizarre* is playful or unsettling is a good question—a *Sturm und Drang* question. The decisive final chords provide at least a touch of emotional and rhythmic reassurance.

Symphony No. 95 in C minor is scored for the same basic collection of winds as No. 80—one flute, pairs of oboes, bassoons, and horns, and no clarinets—and it adds touches of trumpets and timpani. The effect is more magisterial than the earlier symphony, and geared to a larger orchestra than Haydn's small palace ensemble. In his two London sojourns he was a free man, a famous international composer at leisure; in theory he could take more time to think and sketch. In practice he had to work like a demon to fulfill commissions for his two visits to London, and he was not interested in resting on his laurels but rather set out to make a sensation. He succeeded on a lavish scale with the London symphonies, Nos. 93-104, and the *Oxford*, No. 92—his last symphonies.

Today the C minor is the least-known of the London set; it is also the only one in the minor mode. It begins without Haydn's by-then-usual slow introduction (it is the only one of the London symphonies to do so), on a unison proclamation that seems to set a charged and dramatic tone. That turns out not to be the intention. After a first theme

only a touch stern, the second theme breaks out in a graceful and ingratiating E-flat major. In the extensive development section Haydn explains what that dramatic opening was about: the point was not to be tragic but rather spacious and declamatory, because now he uses that opening to fashion some vigorous passages in something like Baroque contrapuntal style. The recapitulation quickly dispenses with the first theme to get to the delightful second, now in C major. All ends grandly and happily.

The second movement is a theme and variations based on one of Haydn's trademark melodies that sound so natural and effortless they seem to have written themselves. The variations are decorative and elegant; even the minor-key one raises no dark clouds. By way of contrast, the third movement is an expansive and driving minuet in C minor that picks up some of the implied intensity of the first movement's opening, but which that movement never got around to. The minuet's Trio, however, brings a dashing cello solo in C major.

Throughout the symphony there has been a certain rivalry between C minor and major, each with its emotional baggage of darker and lighter. In the rondo finale, C major wins what has been, after all, a gentlemanly contest. It is a jovial rondo that returns to the contrapuntal tendencies of the first movement. The gay and bustling quality of those passages inevitably and perhaps intentionally recalls another contrapuntal movement from a few years earlier, the finale of Mozart's *Jupiter* Symphony.

Haydn wrote 104 symphonies compared with the far fewer of his symphonic descendants





An oil painting of Haydn, probably from 1792 in London, by Ludwig Guttenbrunn, a painter employed by the Esterházys

because during most of his career symphonies were not a particularly serious and weighty genre. But after his last symphonies it only remained for Beethoven to pick up where Haydn left off, and take the logical next step of putting into one symphony the scope and ambition that Haydn expended on ten. Haydn might well have taken that step himself, except that in Vienna during his last creative years he simply didn't receive any commissions for symphonies. Instead he turned largely to choral music, including the massive late oratorios *The Creation* and *The Seasons* that he considered his crowning works. History, however, has decided that question in favor of his string quartets and his symphonies.

Jan Swafford

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*

THE BSO'S ONLY PREVIOUS PERFORMANCES OF HAYDN'S SYMPHONY NO. 80 *took place on April 6 and 8, 1944, under the direction of G. Wallace Woodworth.*

THE FIRST BSO PERFORMANCES OF HAYDN'S SYMPHONY NO. 95 *were given by Wilhelm Gericke in April 1889, subsequent performances being played under the direction of Arthur Nikisch, Emil Paur, Gericke again, Karl Muck, Richard Burgin, Ernest Ansermet, Charles Munch, Aaron Copland (in Boston and Cambridge in January 1960, followed by tour performances that May and June in Japan, Manila, and Australia), Maxim Shostakovich (the most recent subscription performances, in December 1981), and Joseph Silverstein (the most recent Tanglewood performance, on August 20, 1982).*



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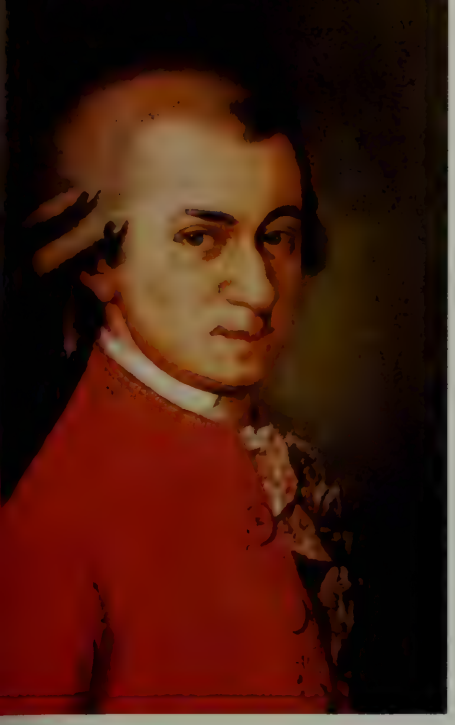
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Wolfgang Amadè Mozart

Piano Concerto No. 15 in B-flat, K.450
Piano Concerto No. 16 in D, K.451

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart completed his PIANO CONCERTO NO. 15 IN B-FLAT, K.450, in Vienna on March 15, 1784, and gave the first performance nine days later, on March 24, at the Trattnerhof in that city. Mozart did leave cadenzas for this concerto. Mozart entered his PIANO CONCERTO NO. 16 IN D, K.451, into his own catalogue of his works on March 22, 1784, giving the first performance of the work nine days later, on March 31 (a week after playing the premiere of K.450). He left a first-movement cadenza for K.451. Christian Zacharias plays Mozart's cadenzas in these concerts.

THE SCORE OF THE B-FLAT CONCERTO, K.450, calls for an orchestra of one flute (in the finale only), two oboes, two bassoons, two horns, and strings.

THE SCORE OF THE D MAJOR CONCERTO, K.451, calls for an orchestra of one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

These concertos come second and third in the extraordinary series of twelve piano concertos that Mozart composed between February 1784 and the end of 1786, four of them in rapid succession before May 1784! In February Mozart had written a concerto (K.449, in E-flat) for his pupil Barbara Ployer in such a way that it could be played by strings alone, simply omitting the wind parts. This made it practical for home use, accompanied by an ensemble as small as a string quartet, but of course it meant that Mozart was unable to make use of those varied touches of woodwind color that are so cherishable in his music.

The next three concertos—K.450 in B-flat and K.451 in D, the two being played this week; and K.453 in G—were completed on March 15, March 22, and April 12, respectively, and

Posthumous portrait of Mozart by Barbara Krafft, 1819

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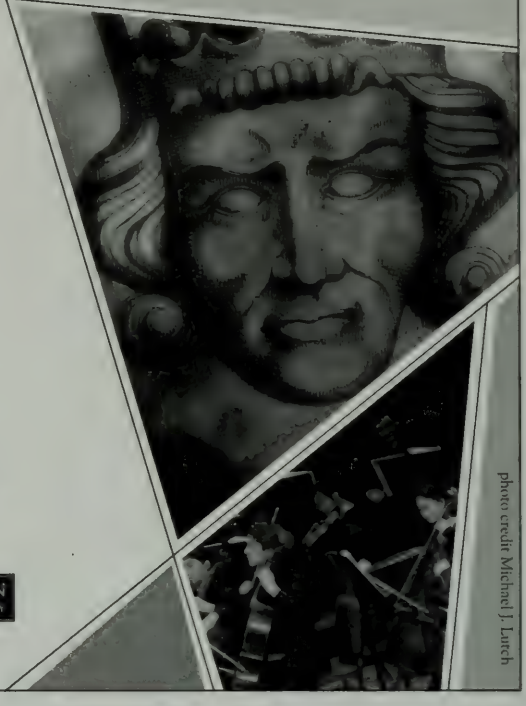


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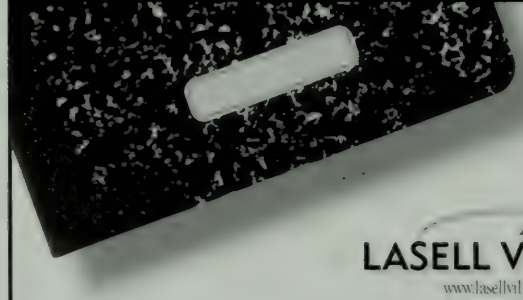
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were clearly designed for the large concert hall with a complete orchestral complement. They begin the series of "symphonic" concertos that runs through the rest of Mozart's output. The composer referred to the first two of these in a letter he wrote to his father in May, remarking that they are designed "to make the performer sweat." Certainly the virtuosic element is vital in the solo part, but equally important is Mozart's newfound ability to reconcile virtuosity for its own sake with a rich variety of thematic material arranged in a satisfactory symphonic structure.

Moreover, all of the concertos written in such rapid succession are as brilliant, fresh, finished, and original as anything he ever wrote. And all are individual creations, quite different from one another. As if that weren't enough, Mozart was at the high point of his entire life in terms of popularity as a performer. He sent his father a list of concerts on which he was to appear between February 26 and April 23—a total of twenty-two events in fifty-six days! As he remarked to Leopold, "I do not think I can get rusty at this rate!" We know that he played a new concerto—though with so many composed at once, we can't tell which one—in a concert on March 17, where it was a great hit. "Everywhere I go, I hear its praises."

The Piano Concerto No. 15 in B-flat, K.450, begins with a surprising (for the time) emphasis on the woodwinds, which thus characterize the very first phrase. But then Mozart showed time and time again—and nowhere more so than in these concertos—an extraordinarily refined ear for the possibilities of the winds, alone or in combination. The piano part is a brilliant one, but the atmosphere of the piece remains, on the whole, that of urbane social music, expressing in notes rather than words the art of conversation that was one of the greatest refinements of the eighteenth century. Certainly the winds are not content to sit idly by; they insert their march and fanfare figures as both punctuation and commentary on what has passed. The opening woodwind figure, with its touch of chromaticism, proves to be the perfect way to lead back to the recapitulation, when the strings offer hints of it over a dominant pedal; then the solo piano takes it up, finally yielding to the tonic and the oboes and bassoons, as at the opening.

The slow movement offers a theme and variations of increasing elegance, beginning with four eight-bar phrases passed back and forth between the strings and the soloist. There are two further complete statements of the theme, each richly decorated (in different ways) by the soloist, who thoroughly dominates the conversation, finally extending the last statement of the theme's closing phrase into a short coda.

The finale (which adds a flute to the ensemble required for the rest of the score) is based on a catchy 6/8 tune redolent of hunting calls but treated by Mozart with wonderful variety and imagination—and almost constant demands on the soloist's technique as the movement gallops cheerfully to its close.

The Piano Concerto No. 16 in D, K.451, has long been the least performed of these Vienna concertos, probably because Mozart here was so stingy (relatively speaking!) in his normally lavish supply of melodies. Instead he seems determined to concentrate his



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Mozart's family as painted in 1780/81 by Johann Nepomuk della Croce: Wolfgang's sister Nannerl, Wolfgang, and Leopold, with a painting on the wall of Mozart's mother, who had died in July 1778

attention on a relatively small number of ideas, and for once he does not even give the soloist a new tune all his own after the orchestral exposition: the pianist must simply work with the material already at hand. In itself, this is certainly not a fault; it may represent some kind of homage to Haydn, whose normal approach was to work his material single-mindedly, but with extraordinary imagination. The fact that Mozart was at this time about halfway through the composition of his six "Haydn quartets," whose approach was strongly influenced by the older master's string quartets, may lend credence to the hypothesis.

To make up for the limited number of themes, though, Mozart offers brilliant sonorities. The orchestra includes trumpets and drums, thus providing a richer and more festival sound—especially in the "normal" trumpet key of D major—than had been the case in the more softly scored previous concerto.

The music is more spacious too, growing from a heroic quickmarch, the stylized dotted march rhythm that seems to have obsessed Mozart in those days—though each time he used it, in successive concertos, the result was of course fresh and varied. Here, with trumpets and drums seconding the rest of the orchestra, the opening gesture of the first movement is truly martial, though the trumpets drop out for the contrasting material, allowing the woodwinds their opportunity for cheerful dialogue with the strings. A striking idea with syncopated chromatic lines in the violins over a heavy tread in the basses eventually leads to the orchestral exposition's closing gesture, marked by the return of the trumpets. The soloist, once having entered, reinterprets all of these ideas in his own terms, with a particularly delicious interplay of piano and woodwinds in place of the earlier woodwinds and strings. The development is relatively short, but the recapitulation is striking in that, except for its first phrases, it is almost entirely to be played softly; everything heard at a *forte* dynamic in the opening is here *piano*, thus allowing the return of the opening quickmarch in the coda to be that much more powerful.

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The slow movement is a songlike rondo, with the opening theme alternating with two other ideas in an ABACA pattern, followed by a coda. When Mozart sent the three big concertos to his family in Salzburg, he expressed the hope that his father and sister Nannerl would tell him which one they liked best. Nannerl pointed out that something was not to her liking in the C section of this movement; she felt the piano part to be too bare. On June 12 her brother wrote home, agreeing that there was something missing, adding "I will supply the deficiency as soon as possible and send it with the cadenzas." Fortunately Mozart's second version, a more richly elaborated treatment of the same material, survives, giving us a precise example of how he would ornament a very simple melodic line in a slow movement like this.

The finale is an exuberant sonata-rondo that is generally described as Haydnesque, built on two principal ideas alternated and developed. The most charming surprise of this witty and delightful movement is the soloist's decision, after the cadenza, to convert all the tunes of the movement from 2/4 time into 3/8, and the orchestra follows along with sparkling good humor.

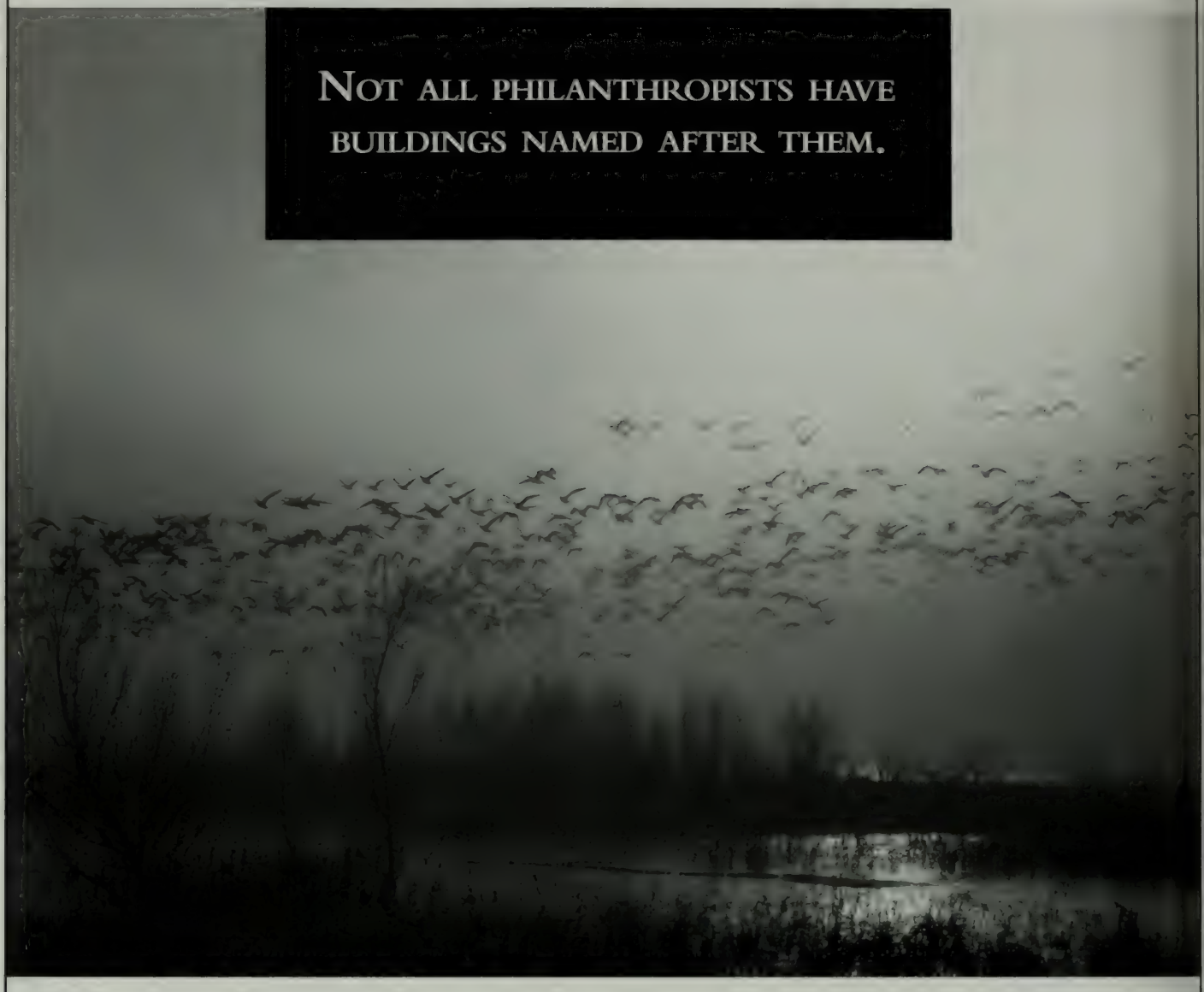
Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF K.450, *the Piano Concerto No. 15 in B-flat, were in March 1940, with soloist Webster Aitkin under the direction of Serge Koussevitzky. Subsequent performances featured Leonard Bernstein (who doubled as soloist and conductor), Seymour Lipkin (with Lukas Foss conducting), Claudio Arrau and Malcolm Frager (with Erich Leinsdorf), Nerine Barrett (with Bernard Haitink), Jeffrey Kahane (the most recent Tanglewood performance, with Charles Dutoit on August 9, 1991), and Imogen Cooper (the most recent subscription performances, with Hans Graf in March 1995).*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF K.451, *the Piano Concerto No. 16 in D, were in April 1956, with soloist Rudolf Firkušný under the direction of Charles Munch. Since then, the BSO has played K.451 just twice, both times at Tanglewood: on July 4, 1964, with Claudio Arrau under the direction of Erich Leinsdorf, and on August 18, 1987, with Peter Serkin under the direction of Seiji Ozawa. A (somewhat) more recent Tanglewood performance took place on August 16, 1992, with Firkušný again as soloist, this time with Gerard Schwarz conducting the Mostly Mozart Festival Orchestra.*

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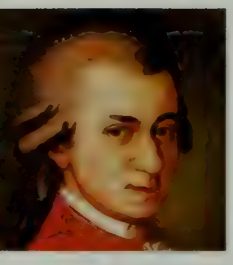


The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The D minor symphony, No. 80, is discussed in Volume II, "Haydn at Eszterháza," which covers the years 1766-1790. The London symphonies (including Symphony No. 95 in C minor) are treated in Volume III, "Haydn in England," which chronicles the years 1791-1795 (Indiana University Press). A very useful single-volume source of information on Haydn and his music is *Haydn*, edited by David Wyn Jones, in the sadly short-lived series "Oxford Composer Companions" (Oxford University Press). Jones also provided the chapter on "The Symphonies of Joseph Haydn" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). The Haydn entry in the 2001 New Grove Dictionary of Music and Musicians is by James Webster with a work-list by Georg Feder. This has also appeared as a single paperback volume, *The New Grove Haydn* (Oxford paperback). The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was reprinted as an earlier version of *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger). Michael Steinberg's notes on Haydn's London symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford University paperback). There is a program note by Donald Francis Tovey on the Symphony No. 95 among his *Essays in Musical Analysis* (Oxford again).

For recordings of Haydn's symphonies 80 and 95, complete sets of the Haydn symphonies at a reasonable price include Adam Fischer's with the Austro-Hungarian Haydn Orchestra (Brilliant Classics) and Dennis Russell Davies's with the Stuttgart Chamber Orchestra (Sony). Though not currently listed, period-instrument traversals of Haydn's symphonies were recorded by Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre) and by Roy Goodman with the Hanover Band (Hyperion)

For the Symphony No. 95, important older sets of the twelve London symphonies include Sir Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips) and Eugen Jochum's with the London Philharmonic (Deutsche Grammophon). A recent set of Haydn's twelve London symphonies (with No. 68 thrown in for good measure)

has Nikolaus Harnoncourt conducting the Royal Concertgebouw Orchestra (Warner Classics). Among individual recordings of Symphony No. 95, George Szell's with the Cleveland Orchestra is one definitely to keep in mind (Sony, reissued last year in a two-disc set of the "early London symphonies," nos. 93-98). Also worth remembering is Leonard Bernstein's recording with the New York Philharmonic (also Sony, in a reasonably priced twelve-disc box entitled "Bernstein Haydn," including, among other things, all twelve London symphonies and the six Paris symphonies, nos. 82-87).



The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (Harper-Perennial paperback). Peter Gay's *Mozart* is a concise, straightforward introduction to the composer's life, reputation, and artistry (Penguin paperback). *The Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon Keefe, is an important recent source of information (Cambridge University paperback). For deeper delving, there are also Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford); Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791*, which provides a full picture of the composer's final decade (Harper-Perennial paperback); Julian Rushton's *Mozart: His Life and Work*, in the "Master Musicians" series (Oxford); Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest paperback), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has been published separately as a new *New Grove Mozart* (Oxford paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Yale University Press).

Though published nearly twenty years ago, *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery, remains

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a valuable source of information (Norton). *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Robert Levin on the concertos (Schirmer). *A Guide to the Concerto*, edited by Robert Layton, includes a chapter by Denis Matthews on "Mozart and the Concerto" (Oxford paperback). Also useful is Philip Radcliffe's *Mozart Piano Concertos* in the series of BBC Music Guides (University of Washington paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Other older books that remain worth knowing are Cuthbert Girdlestone's *Mozart and his Piano Concertos* (Dover paperback) and Arthur Hutchings's *A Companion to Mozart's Piano Concertos* (Oxford paperback). Michael Steinberg's notes on Mozart's piano concertos 15 in B-flat (K.450) and 16 in D (K.451) are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). A program note by Donald Francis Tovey on the Piano Concerto No. 15 is among his *Essays in Musical Analysis* (Oxford paperback).

Christian Zacharias has recorded Mozart's Piano Concerto No. 15 in B-flat, K.450, as soloist and conductor with the Lausanne Chamber Orchestra (MD&G, with Mozart's Piano Concerto No. 21 in C, K.503, and No. 14 in E-flat, K.449). Other recordings—listed alphabetically by soloist, all of whom have also recorded Mozart's Piano Concerto No. 16 in D, K.451—include Géza Anda's with the Camerata Academica of the Salzburg Mozarteum (Deutsche Grammophon), Daniel Barenboim's with the Berlin Philharmonic (Warner Classics), Alfred Brendel's with Sir Neville Marriner and the Academy of St. Martin in the Fields (Philips), Jenő Jandó's with Mátyás Antal and the Concentus Hungaricus (Naxos), Murray Perahia's with the English Chamber Orchestra (Sony), and Mitsuko Uchida's with Jeffrey Tate and the English Chamber Orchestra (Philips).

Marc Mandel

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Guest Artist



Christian Zacharias

One of the world's most celebrated pianists, Christian Zacharias has also made his mark as a deeply communicative conductor, festival director, musical thinker, writer, and broadcaster. Mr. Zacharias made his name first as a pianist and continues to appear in concerto and recital performances worldwide. His career to date has also been distinguished by a small number of important chamber music relationships with esteemed colleagues including the Alban Berg Quartet, the Leipziger String Quartet, Heinrich Schiff, and Frank Peter Zimmermann. A propensity for long musical journeys with kindred spirits is also reflected in his work as conductor. Since 2000 Mr. Zacharias has been principal conductor of the Orchestre de Chambre de Lausanne, with which he has made a number of critically acclaimed recordings, including works by Mozart, Schumann, Chopin, and Michael Haydn. Especially notable is their ongoing complete cycle of Mozart's piano concertos. Volume III won an Echo Classic 2008, and Volume IV both the Diapason d'Or and Choc du Monde de la Musique. Their most recent release, Volume V (piano concertos K.175, 246, and 488), was awarded the Echo Classic 2010. Since the 2002-03 season, Christian Zacharias has also been principal guest conductor of the Gothenburg Symphony Orchestra, and in 2009 he became an artistic partner of the St. Paul Chamber Orchestra. He also enjoys long-term relationships with many other orchestras, among them the Los Angeles Philharmonic, New York Philharmonic, and Scottish Chamber Orchestra, with which he appears regularly. Most recently he has embarked on an operatic career, conducting productions of two very different works—Mozart's *La clemenza di Tito* in Geneva and Offenbach's *La Belle Hélène*. Mr. Zacharias has received numerous

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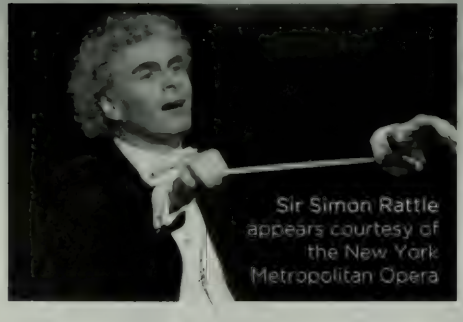
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awards and prizes, including the 2007 Midem Classical Award "Artist of the Year" in Cannes. Honored in 2009 for his services to the culture in Rumania, he has more recently been awarded the honorary title of Officier dans l'Ordre des Arts et des Lettres by the French government. To mark his 60th birthday, the Alte Oper Frankfurt has arranged an "Artist's Portrait" of Christian Zacharias, which presents him in five concerts and three films as pianist, conductor, chamber musician, and Lied accompanist. Appearing alongside him are renowned ensembles and colleagues, including the Gothenburg Symphony Orchestra, which he leads in Richard Strauss's Four Last Songs and Mahler's Symphony No. 4, and the Opern- und Museums-orchester Frankfurt, with which he performs works by Nicolai, Schumann, Ravel, and Johann Strauss as both soloist and conductor. Further engagements as conductor/pianist take him to the Boston Symphony Orchestra and Los Angeles Philharmonic, the Hallé Orchestra Manchester, Orquesta National de España, and Gulbenkian Orchestra, as well as to the Symphony Orchestra of Milan Giuseppe Verdi. He returns to conduct the Orchestre National de Lyon and, throughout the season, continues his close artistic relationships with the Gothenburg Symphony Orchestra, Orchestre de Chambre de Lausanne, and St. Paul Chamber Orchestra. Christian Zacharias made his Boston Symphony Orchestra debut in November 1979, as soloist in Chopin's F minor piano concerto. Since then he has been soloist with the orchestra in Beethoven's Second and Fourth piano concertos (at Tanglewood in 1994 and 1997, respectively), in Mozart's C major piano concerto, K.503 (subscription concerts in February 1998), and Mozart's E-flat major piano concerto, K.482 (at Tanglewood in 2004). This week's concerts are his first with the BSO as a conductor.

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Next Program...

Thursday, November 18, 8pm
Saturday, November 20, 8pm

KURT MASUR conducting

ALL-SCHUMANN PROGRAM
MARKING THE 200TH ANNIVERSARY OF SCHUMANN'S BIRTH

SYMPHONY NO. 1 IN B-FLAT, OPUS 38, "SPRING"
Andante un poco maestoso—Allegro molto vivace
Larghetto
Scherzo: Molto vivace—Molto più vivace—Tempo I
Allegro animato e grazioso

PIANO CONCERTO IN A MINOR, OPUS 54
Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace
NELSON FREIRE

{ I N T E R M I S S I O N }

SYMPHONY NO. 4 IN D MINOR, OPUS 120
Ziemlich langsam [Rather slow]—Lebhaft [Lively]
Romanze. Ziemlich langsam
Scherzo. Lebhaft; Trio
Langsam—Lebhaft—Schneller [Faster]—Presto

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (NOVEMBER 18) AND ELIZABETH SEITZ OF THE BOSTON CONSERVATORY (NOVEMBER 20)

For the next three weeks, the BSO celebrates the 200th anniversary of the birth of the great German composer Robert Schumann with programs encompassing all four of the composer's symphonies plus his Piano Concerto. Next week, in the first of these programs, Kurt Masur leads the First and Fourth symphonies, and the great Brazilian pianist Nelson Freire is featured in the Piano Concerto. All three of these works exhibit Schumann's strikingly individual combination of lyricism and energy. The Symphony No. 1 and the original version of the Fourth both date from 1841; the latter was actually the second such work Schumann completed, but he withdrew it for revision, introducing the final version only a decade later. The Piano Concerto originated as a single-movement "Concert Fantasy" premiered with the composer's wife Clara as soloist in 1841; four years later, a somewhat altered version of that work became the first movement of Schumann's full-fledged piano concerto, which was likewise premiered with Clara Schumann at the keyboard.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'C' November 18, 8-10:05
Saturday 'B' November 20, 8-10:05

KURT MASUR, conductor
NELSON FREIRE, piano

ALL-	Symphony No. 1, *Spring*
SCHUMANN	Piano Concerto
PROGRAM	Symphony No. 4

Friday 'A' November 26, 1:30-3:25
Saturday 'B' November 27, 8-9:55
Tuesday 'C' November 30, 8-9:55

JAMES LEVINE, conductor

SCHUMANN	Symphony No. 3, *Rhenish*
HARBISON	Symphony No. 1
WAGNER	Prelude and Love-death from *Tristan und Isolde*

Thursday, December 2, 10:30am (Open Rehearsal)
Thursday 'A' December 2, 8-10
Friday 'B' December 3, 1:30-3:30
Saturday 'A' December 4, 8-10

JAMES LEVINE, conductor
NIKOLAJ ZNAIDER, violin

HARBISON	Symphony No. 2
MOZART	Violin Concerto No. 3 in G, K.216
SCHUMANN	Symphony No. 2

Thursday 'C' January 6, 8-10:20
Friday Evening January 7, 8-10:20
Saturday 'B' January 8, 8-10:20

JAMES LEVINE, conductor
MICHELLE DEYOUNG, mezzo-soprano (Jocasta in *Oedipus*; Judith in *Bluebeard*)
RUSSELL THOMAS, tenor (Oedipus)
MATTHEW PLENK, tenor (Shepherd in *Oedipus*)
ALBERT DOHMEN, baritone (Creon and Messenger in *Oedipus*; Bluebeard)
RAYMOND ACETO, bass (Tiresias in *Oedipus*)
ŐRS KISFALUDY (Narrator in *Oedipus*; Prologue in *Bluebeard*)
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor (in *Oedipus*)

STRAVINSKY	*Oedipus Rex*
BARTÓK	*Bluebeard's Castle*

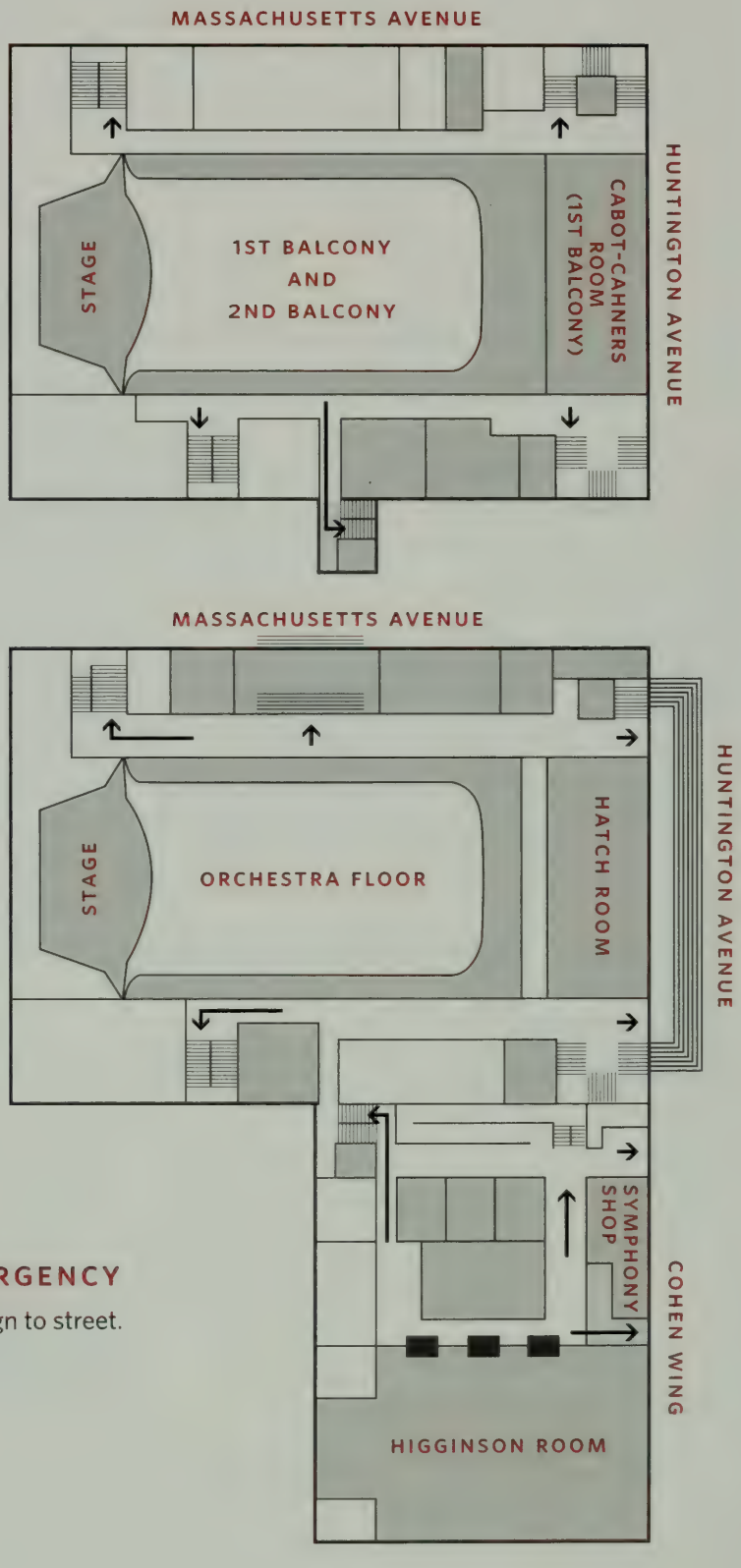
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Programs and artists subject to change.

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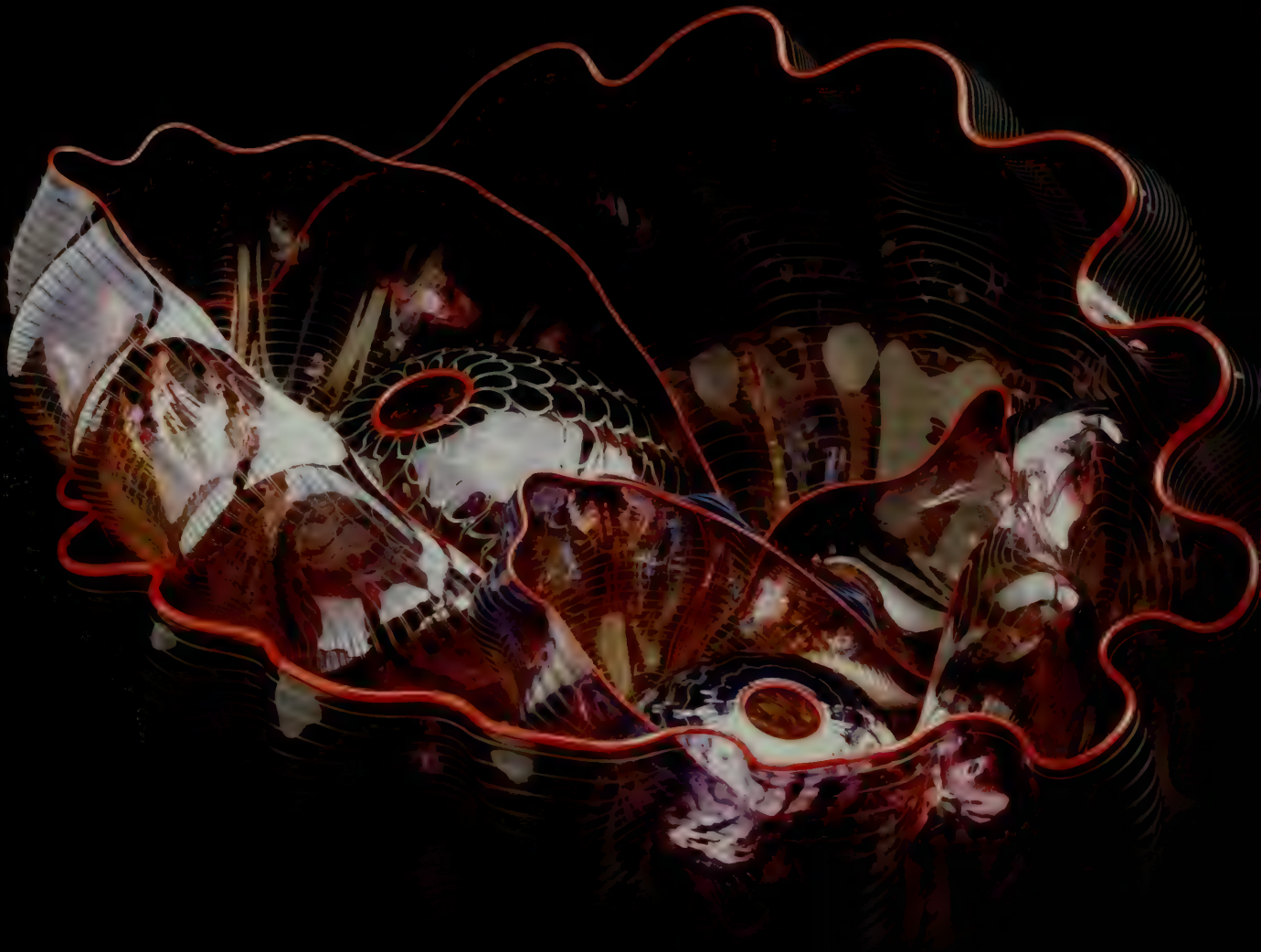
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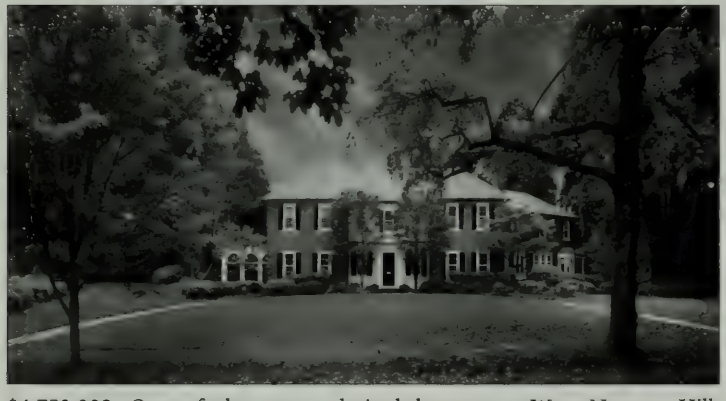
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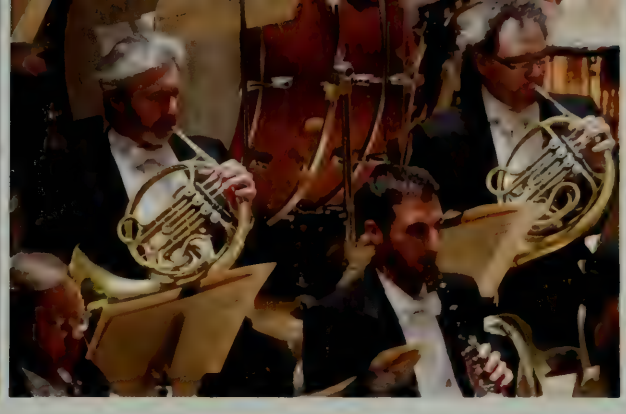
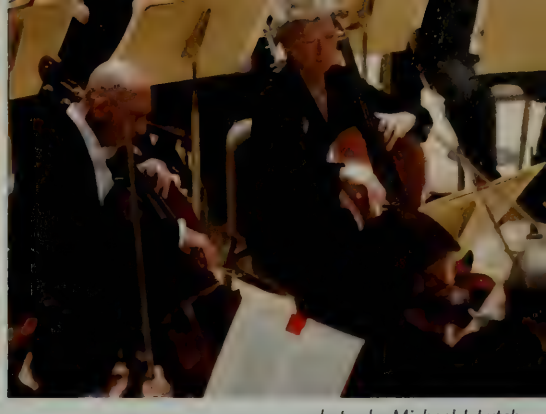
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New BSO Educational Initiatives

The BSO has recently launched a number of new programs through its office of Education and Community Programs. The BSO Academy School Initiative is an innovative partnership with the Boston Public Schools that helps support the expansion of music education in the city's schools. The pilot program, serving 775 students at Brighton's Thomas A. Edison School in the 2010-11 academic year, offers ongoing student interaction with professional musicians as well as access to the BSO's extensive education programs, providing students with a high-level music program and an increased appreciation of their own school community. The "Classical Companion," the BSO's popular interactive online education program, will soon feature the BSO's first-ever live streamed event—a conversation with John Harbison, live from the Symphony Hall stage this Friday, November 19, at 11 a.m.—in connection with the orchestra's two-year cycle of the composer's symphonies that began last month. Also new this year is a Music Criticism Contest in connection with a "Classical Companion" feature on composer/music critic Robert Schumann, whose 200th birthday is being celebrated with BSO performances of his four symphonies and Piano Concerto. The winning entries—to be chosen from elementary school, middle school, high school, college-level, and adult submissions—are being printed in the BSO program book starting this week (see page 23).

In addition, the BSO Media Center makes the orchestra's video content—interactive features, audio and written program notes, and digital music—readily available in one place at www.bso.org/mediacenter, and the orchestra's first iTunes app gives iPhone, iPod Touch, and iPad users access to the BSO, Boston Pops, and Tanglewood wherever they go. The orchestra's Education Resource Center, housed at the Boston Arts Academy, offers a library, media and technology center, planning facilities, and professional-development seminars for teachers and administrators. And through the Musicians in the Schools program, BSO-affiliated musicians, partnering with Boston Conservatory graduate music education students, visit Boston public schools. For further information, please call (413) 638-9375 or e-mail education@bso.org.



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Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel (November 18) and Elizabeth Seitz (November 20) discuss Robert Schumann. In the weeks ahead, Marc Mandel and BSO Assistant Director of Program Publications Robert Kirzinger discuss Schumann, Harbison, Wagner, and Mozart (November 26-December 4).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

The Virginia Wellington Cabot Memorial Concert, Thursday, November 18, 2010

The concert of November 18, 2010, is given in memory of Virginia Wellington Cabot of Weston, who died on September 15, 1997, at age 97. An attendee of Friday-afternoon concerts for more than seventy years, she took over her mother-in-law's BSO subscription in 1934. In 1992 a gift from the Cabot Family Charitable Trust endowed a Boston Symphony concert in her name for a period of twenty years.

Virginia Cabot was married to the late Thomas D. Cabot for seventy-five years. The daughter of Louis B. Wellington and Louise Lawton Wellington, she loved a broad range of music and often accompanied herself on the piano as she sang to her family. Born in Boston in 1899, she grew up on Beacon Hill and in Weston, in an extended family in which her parents, her aunt and uncle, and her older sister all played and sang expertly at the piano. She graduated from the Winsor School in 1917. On the Weston farm of her childhood, she nurtured a love for horses. Immediately after her marriage in 1920, the Cabots moved to the heart of rural Appalachia, where she would often accompany her husband on horseback as he inspected the West Virginia pipelines of his father's gas company. An experienced mountaineer, she made the first ascent of Mount Magog in the Canadian Rockies and later journeyed to the American Southwest to explore the Superstition Mountains of Arizona, the Zion and Bryce Canyons of Utah, and the Sangre de Cristo range—all virtually uncharted when she hiked them in the 1920s and '30s. An expert canoeist, she and Mr. Cabot also explored virtually all of New England's watercourses, resulting in the volume "Quick Water and Smooth," the first printed guidebook for New England Rivers. She was also among the first wave of Americans who learned the Austrian technique for downhill skiing from the legendary Hannes Schneider. Later in life, Virginia was engaged in conservation activities in Maine, New Hampshire, Colorado, and Honduras. Mrs. Cabot shared her love of music, riding, skiing, sailing, and the outdoors with all of her progeny, including her children, grandchildren, and great-grandchildren.

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Corporate Foundations, or supporters of "A Company Christmas at Pops" and "Presidents at Pops," our corporate partners play a vital role in helping us sustain our mission. You can lend your support to the BSO, Boston Pops, and Tanglewood by supporting the companies who support us. Each month, we will spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. The BSO Corporate Partner of the Month for November is Wolf & Company, P.C. As a leading regional CPA firm, Wolf & Company, P.C., prides itself on insightful guidance and responsive service. For one hundred years they have provided clients the attention they deserve through a stable team of professionals and tenured leaders dedicated to the long-term continuity of their relationships. In this ever-changing economic environment, Wolf's Assurance, Tax, Risk Management, and Business Consulting services help guide clients to their goals. Wolf & Company, P.C., is proud to celebrate its second year as a BSO Business Partner. Visit wolfandco.com to find out more.

Expand Your Musical Horizons: Become a Friend of the BSO

Did you know that for only $75 you can become a Friend of the BSO and receive the BSO's exclusive online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only working BSO rehearsals. Other benefits of membership, depending on level of giving, include opportunities to engage first-hand with BSO musicians, advance ticket-ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your issue of *InTune*, please let us know at intune@bso.org.

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BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in their first "Classics" concert of the season on Saturday, November 20, at 8 p.m. and Sunday, November 21, at 3 p.m. The program, entitled "Piano and Forte," includes excerpts from Chopin's *Les Sylphides* and his Piano Concerto No. 1, featuring Vincent Schmithorst (winner of the Boston International Piano Competition) as soloist, and Shostakovich's Symphony No. 9. Tickets are $30 for adults, $10 for children, with discounts for seniors and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

BSO members Elizabeth Ostling, flute, Michael Wayne, clarinet, and Richard Ranti, bassoon, participate in an "Inside Out Concert"—a program including Ligeti's Six Bagatelles and Hindemith's *Kleine Kammermusik*—on Sunday, November 21, at 1:30 p.m. at the Arlington Street Church, 351 Boylston St. in Boston. Admission is free. For further information, call (617) 536-7050.

Founded by BSO violinist Wendy Putnam, the Concord Chamber Players present the Kalichstein-Laredo-Robinson Piano Trio on Sunday, November 21, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street, Concord. The program includes Schubert's two piano trios: Opus 99 in B-flat and Opus 100 in E-flat. Tickets are $42 and $33, discounted for seniors and students. For more information, call (978) 371-9667 or visit concordchambermusic.org.

BSO percussionist Frank Epstein leads the New England Conservatory Percussion Ensemble at NEC's Jordan Hall on Sunday, November 21, at 8 p.m. in the local premiere of Wolfgang Rihm's *Tutuguri (VI) (Kreuze)* for six percussion. Also on the program: former BSO principal trombone Ronald Barron joins the ensemble for Charles Small's *We've Got Rhythm*. Admission is free. For further details, visit necmusic.edu.

BSO principal bass Edwin Barker joins forces with violinist Bayla Keyes, pianist Deborah DeWolf Emery, and members of the Boston University Bass Studio (among other colleagues) for "Edwin Barker and Friends," a program including Gunther Schuller's Quartet for Double Basses, a Rossini quartet for two violins, cello, and double bass, and music of Schubert and Handel on Wednesday, December 8, at 8 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue in Boston. Admission is free.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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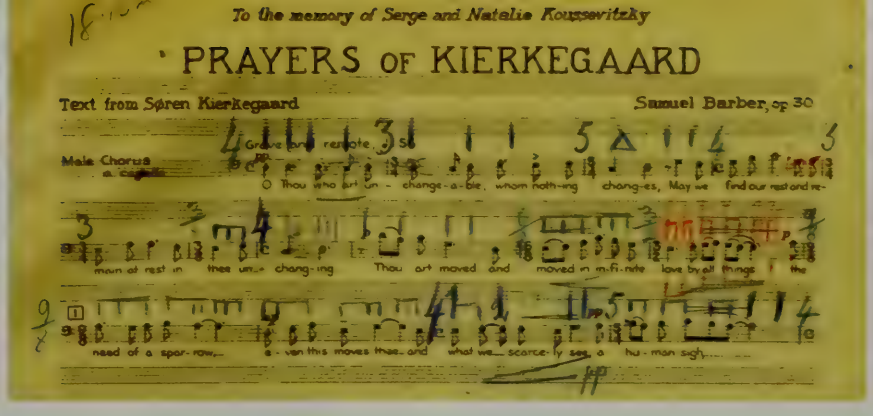


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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

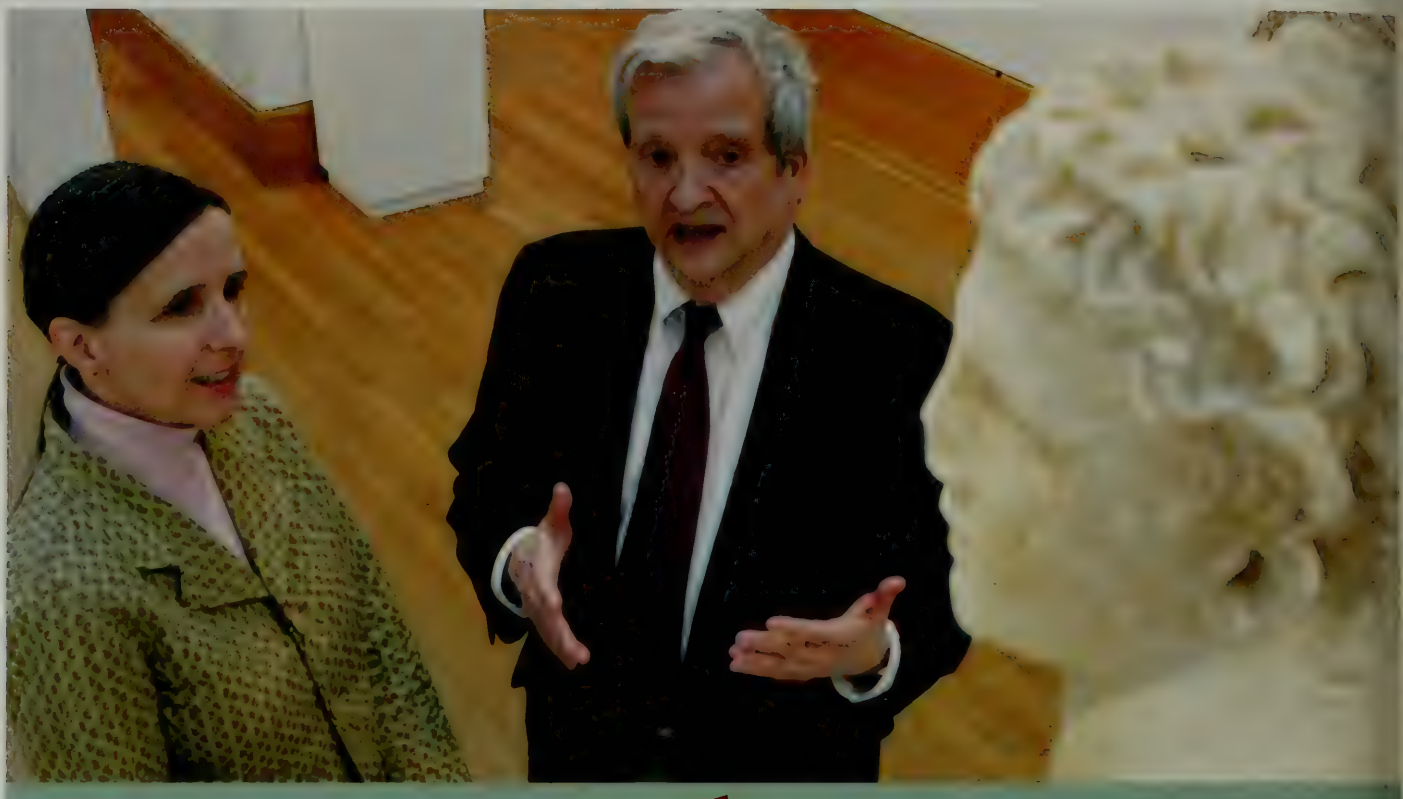
- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



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Winners of the BSO's Music Criticism Contest Marking the 200th Anniversary of Robert Schumann's Birth

To mark the 200th anniversary of the great German composer's birth, the Boston Symphony Orchestra is currently performing, spread over three weeks, the four symphonies and Piano Concerto of Robert Schumann. Besides being a composer, Schumann was a fine writer and insightful critic whose essays elevated the reputations of, among others, Schubert (posthumously), Chopin, and Schumann's younger colleague Brahms. Anticipating these performances, the BSO held a Music Criticism Contest this fall, asking entrants in five categories to submit personal responses to the five Schumann pieces being played: elementary school (the Piano Concerto), middle school (Symphony No. 1), high school (Symphony No. 4), college (Symphony No. 3), and adult (Symphony No. 2). The winning entries are being printed in the BSO program book, and the winners are receiving tickets to performances by the BSO.

On Schumann's Piano Concerto (elementary school winners)

At the beginning of the music it was loud and quiet at the same time.

At the middle of the music it was sad and good. My favorite parts were all of the loud parts because it was surprising and good at the same time.

The end of the music was another favorite part because it made me feel good. It was so good that I cried, but then we had to go.

THOMAS SZKODA, Charlton, MA (home school)

I like the loud parts of Robert Schumann's Piano Concerto the most. It sounds like a scary night, especially when the volume changes a lot.

I think it sounds like something valuable broke when the sad and slow parts happen. It sounds like it's ending—but it really isn't.

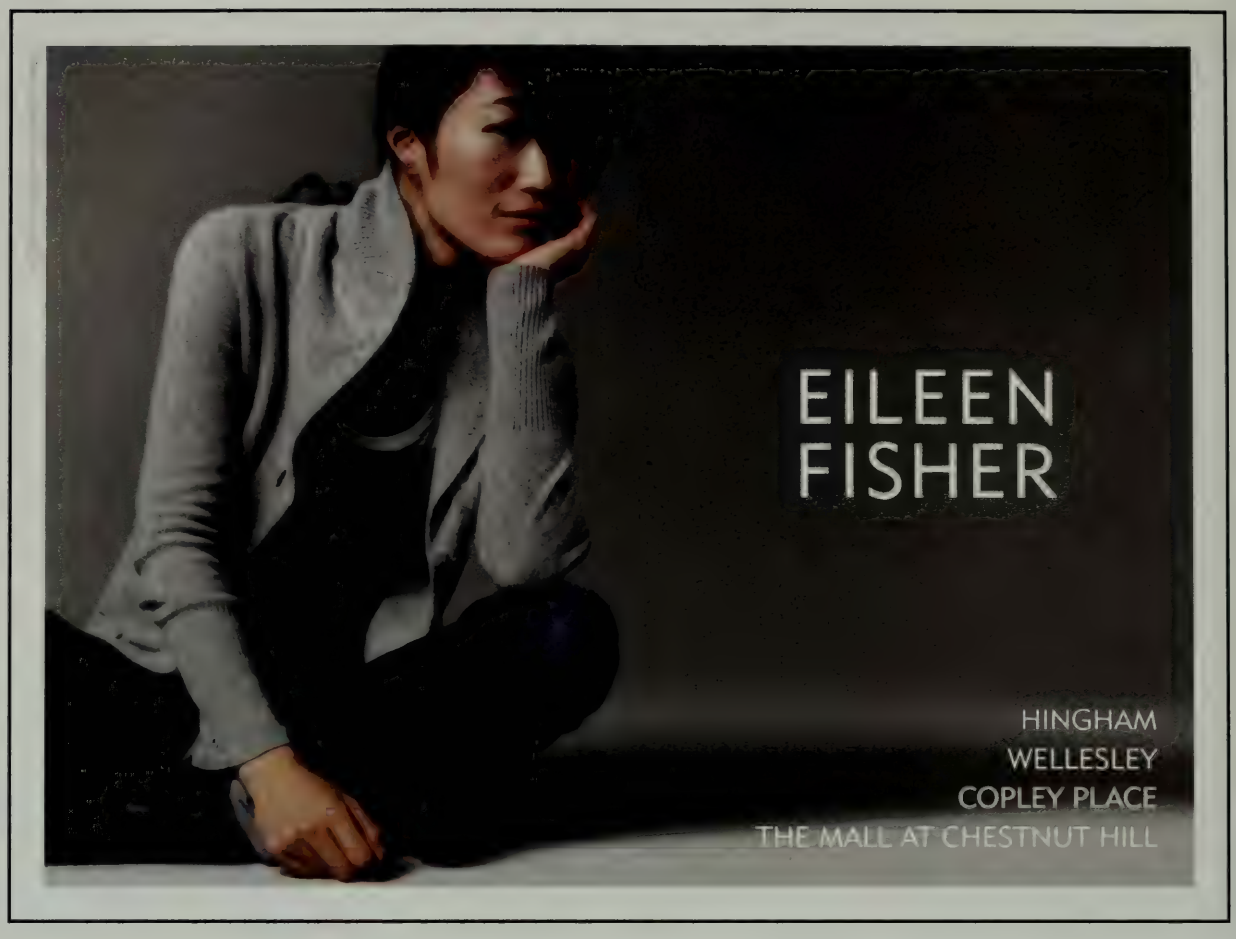
It sounds like somebody has missed their dad very much because he was in the military for five years—and their dad is standing above them when they wake up.

It sounds like somebody is learning the state capitals at an old-fashioned school.

It sounds like somebody is making a great invention and just finished.

It sounds like you put a lot of work into it. Every instrument did a great job. It's great.

ROMAN KROCHMALNYCKYJ, Sturbridge, MA (home school)


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On Schumann's Symphony No. 1, "Spring" (middle school winner)

Dark, personal. I heard a demon wedged between the pauses in the slow tempo. He crawls inside everyone, subtly, but undeniably. The soft dynamics feel menacing. Then there is a leap of celebration, a whole different mood. But the celebration exists only to contrast with the sorrow.

The second movement comes. Sweet but melancholy, and each side is felt in equal measure. The same slow tempo continues. I see a goodbye under a weeping willow, but the willow is really only a sad smile.

Now Schumann breaks into a more cheerful area (scherzo), the form call-and-response. Perhaps a game of tag through the woods, running between patches of shrinking snow. But it has a slightly more serious edge to it, and one player is scared.

Then, the fourth area. The children run back, racing dusk. They call to each other; the form is still call-and-response. Then fireworks erupt overhead, the instrumentation loud. Their light shines off two peoples' faces, at opposite ends of the group of children. They run and meet each other; all the fireworks sound extinguished in this, a moment more subtle, but twice as joyful. The music fades away, leaving this memory personal.

JENNA WONG, Concord Middle School

On Schumann's Symphony No. 4 (high school winner)

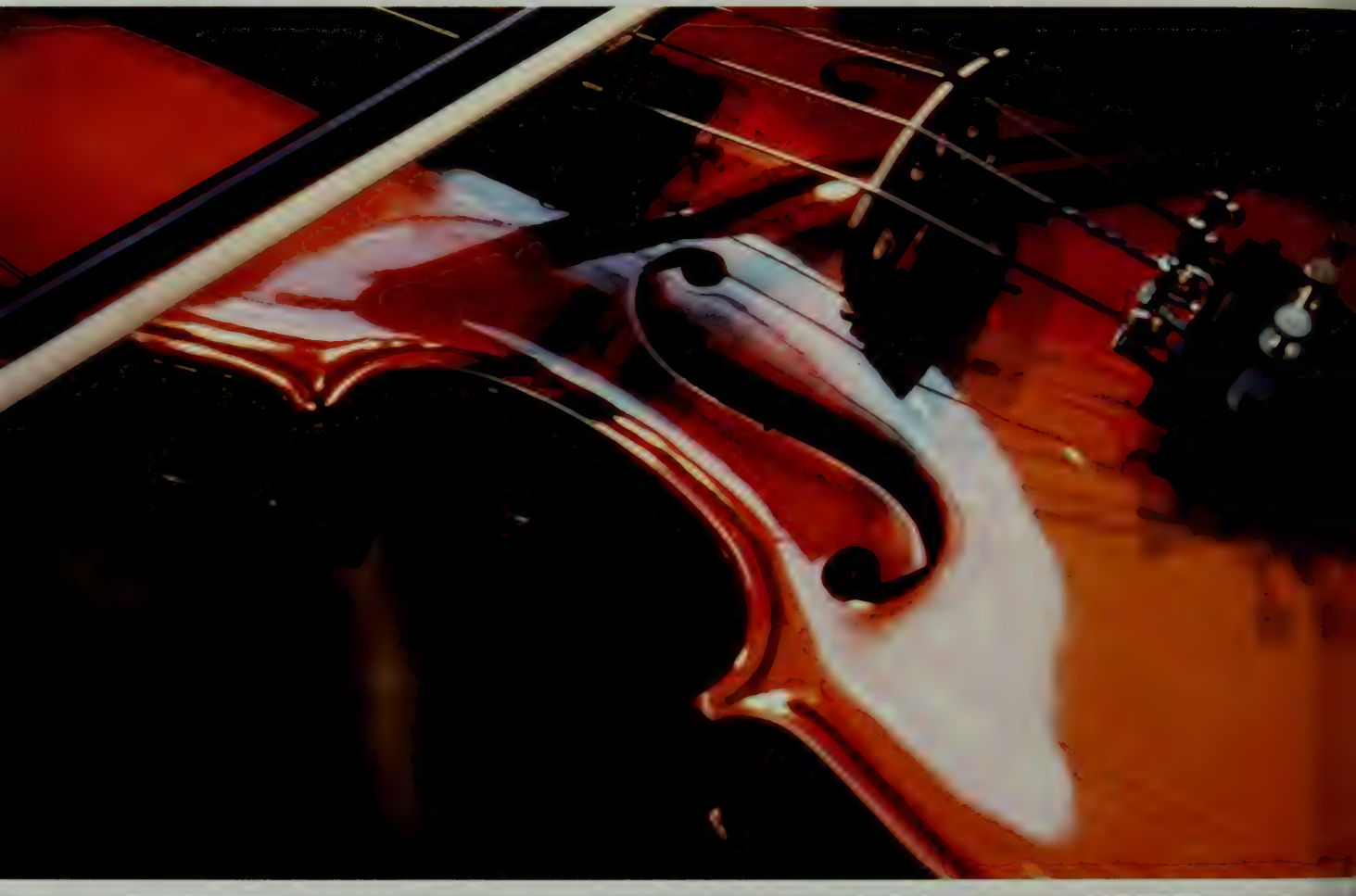
Robert Schumann's Fourth Symphony is a piece about struggle and madness. It is also a piece, being through-composed, that never rests, as each movement always contains material from previous movements. These repetitions, which often come back in a haunting way, give the piece a bipolar character (a condition that Schumann suffered from).

The piece begins with a slow introduction that sets forth a tragic and dark theme. This theme is repeated with a more hopeful tone, and then again becomes despairing, constantly ambulating between these two moods. This immediately gives the piece a manic character. When the music is unable to get out of this struggle, it climaxes and goes a different route: the fast section of the first movement, which is propelled by an obsessive rhythm and a constant aspiration to be triumphant that in the process explores many spooky terrains. When triumph seems victorious in the end, it is suddenly interrupted by the second movement: a nostalgic and remorseful *Romanze* that includes a return of the first movement's introductory material.

When the second movement concludes, and it appears that there is no way to escape from remorse, the music re-routes again, in the form of an angry and defiant scherzo

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that seems almost to take joy in its defiance. The Trio section includes a return of material from the *Romanze*, this time only half-remembered and comic.

The scherzo and Trio repeat again, and the second Trio leads directly to the final movement, which begins very hushed, with ghostly utterances of the first movement's main theme. It then starts to grow slowly, and finally bursts into an uncontrollable joy.

That character persists throughout the rest of the piece, alternating between the triumphant first theme (taken from the end of the first movement) and the comic (almost hysterical) second theme. This hysteria takes over the movement at times, creating an uneasy feeling. Joy wins out in the end, but it is so uncontrollable that it feels as though it could topple over at any moment. The ending, while openly triumphant, is tragic here as well, due to the utter madness of the music.

LEONARDO ZIPORYN, Belmont High School





Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

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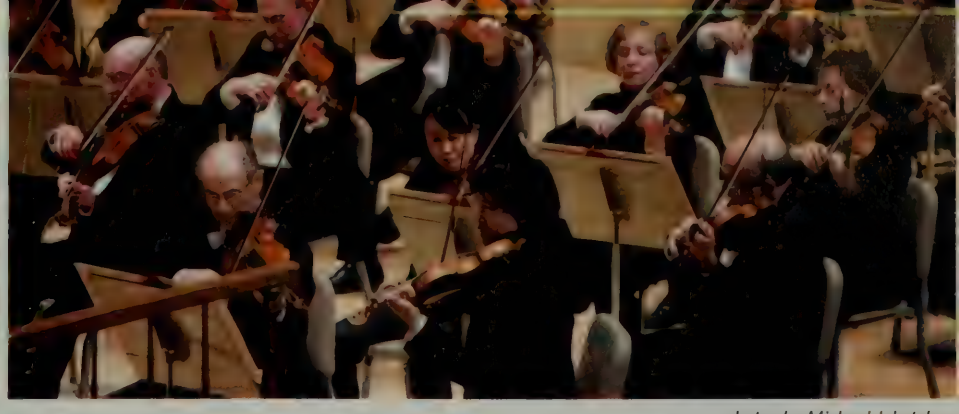
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photos by Michael J. Lutch

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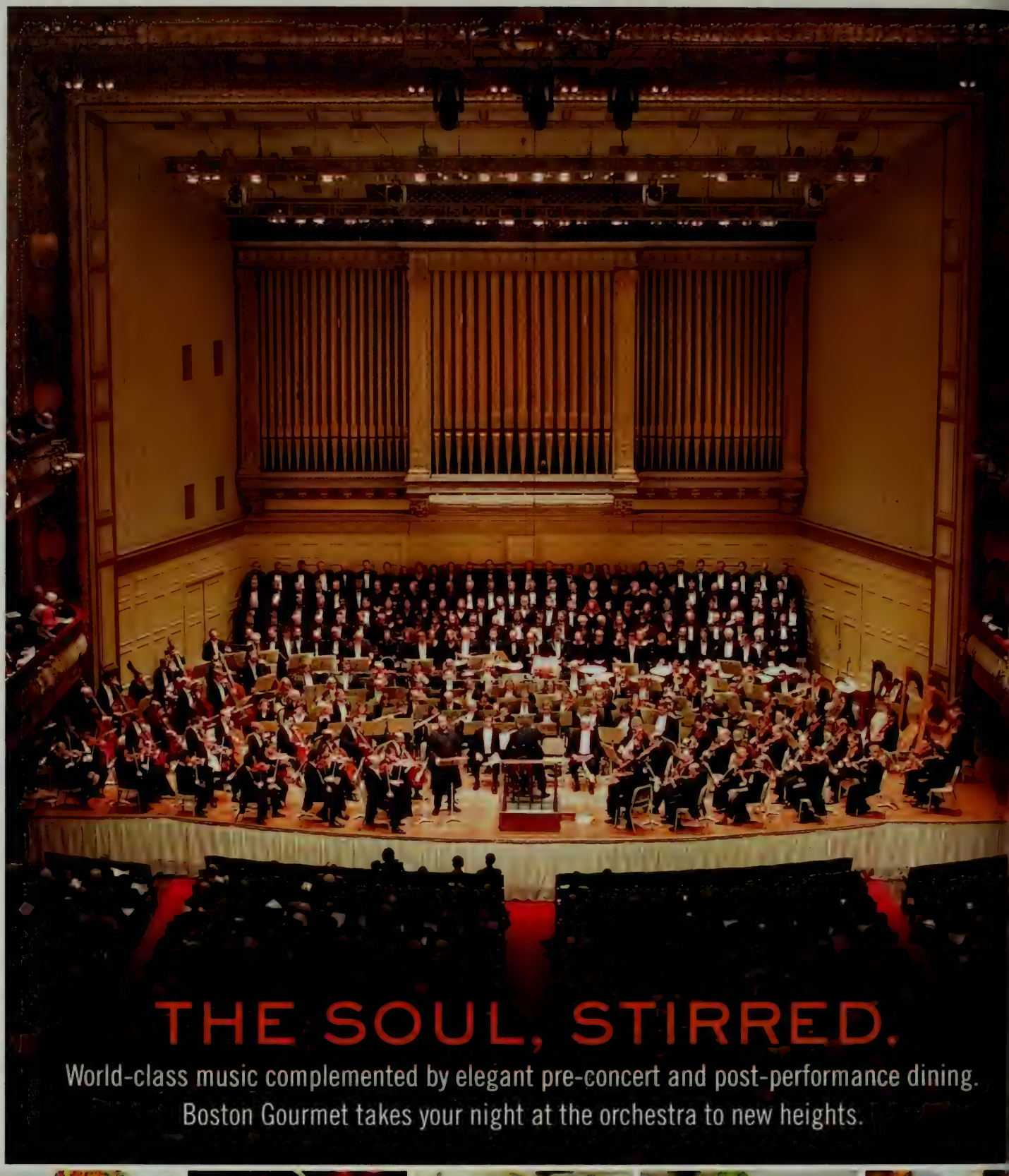
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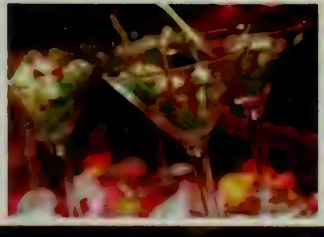
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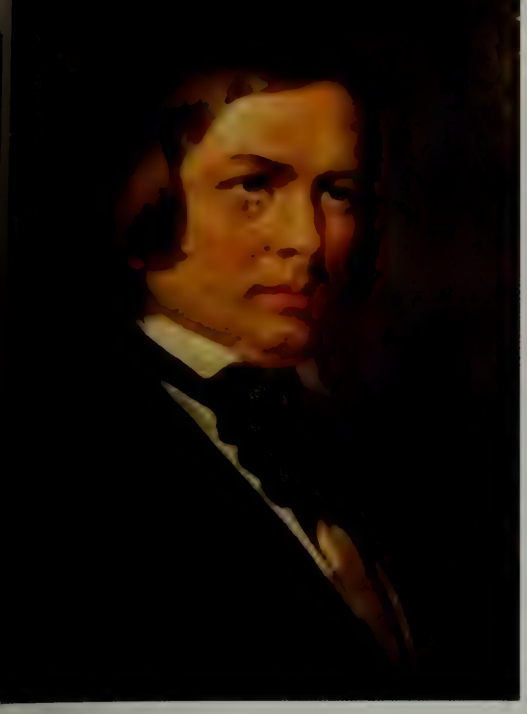






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Robert Schumann: Images from a Life

by Jan Swafford

Robert Schumann exists in history less as an integrated figure than as a series of fragmentary images: a man sitting in a corner whistling to himself, a slayer of philistines, a husband in the shadow of his wife, an irreplaceable composer for piano and voice, a misunderstood symphonist, an enigma, a madman. This fragmentation was not unknown to him; to some of his avatars he even gave names: impulsive Florestan, dreamy Eusebius, wise Raro. He was all of these and none of them. His works long regarded as most characteristic are collections of miniatures—songs, little character pieces: fragments. His symphonies, on the other hand—individual yet still characteristic—broke new ground; or so we recognize today.

He was born Robert Alexander Schumann in Zwickau, Germany, on June 8, 1810. The father was bookish—author, publisher, editor—and likewise the son. Robert spent his youth reading the Romantic imaginings of Byron and the like, and hoped to be a poet. At the same time, he developed an early interest in playing the organ; with the encouragement of his father, he began at age seven to compose little pieces. By the time of his father's death in 1826, he had resolved his indecision between poetry and music by determining to create poetic music.

His widowed mother, however, wanted him in something more profitable and respectable. At her insistence he made gestures toward studying law in Leipzig and Heidelberg, but spent more time with music. Finally at the end of 1829 he wrote home an unequivocal declaration: "I have...arrived at the conviction that with work, patience, and a good master, I shall be able within six years to challenge any pianist.... Besides this, I also possess imagination, and perhaps aptitude, for individual creative work." Soon after, he returned to Leipzig to study piano intensively with his good master (and later worst enemy) Friedrich Wieck.



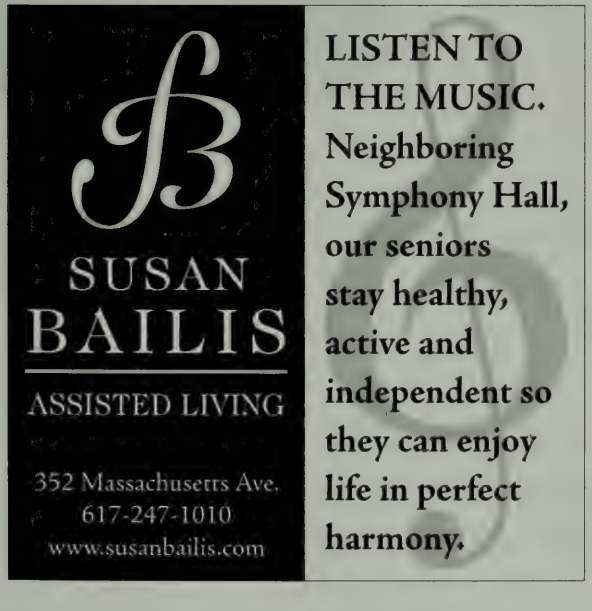
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In Leipzig from 1830 to 1832 he practiced incessantly, composed a little, and spent hours improvising dreamy phantasmagorias with the pedal down. From those years come his remarkable early opus numbers, including *Papillons* and *Davidsbündlertänze*. The latter title, "Dances of the League of David," referred to the mythical characters—Florestan, Eusebius, et al.—that he presented half-seriously as an aesthetic guerrilla band, little Davids battling the giant musical sins of the day: empty virtuosity, shallow conservatism, and philistinism in general. In April 1834 Schumann and a few colleagues started a periodical, the *Neue Zeitschrift für Musik* ("New Journal for Music"), which in its ten years under Schumann as editor and chief critic became the most important voice of progressive musical ideas in Germany. In the *Neue Zeitschrift* Eusebius proclaimed the arrival of Chopin with "Hats off, gentlemen, a genius!" The music of Berlioz found a champion there as well, and in Schumann's last years of writing he greeted Brahms as "the young eagle."

By the time his magazine was launched much had changed in Schumann's life. He had become entirely a composer because he could no longer be a pianist: his right hand was crippled. His explanation for this disaster was that he had invented a device to immobilize his recalcitrant fourth finger during practice, and the device had paralyzed that finger. Modern medical opinion suspects a different cause: a side effect of the mercury used in those days to treat syphilis. Whether Schumann was another victim of that disease we will never know for certain, but it does not account for his mental breakdowns, which started early in life. His first serious breakdown came in October 1833, when after fits and fainting spells and lacerating depression, he tried to throw himself out a window.

By the mid-1830s Schumann seemed to be back on an even keel; he was writing important criticism in the *Neue Zeitschrift*, composing some of his finest piano works, and falling in love with the daughter of his piano teacher. He had known Clara Wieck since she was nine; she was her father's prize pupil and one of the first to perform Schumann's work in public. He had played the uncle with her until he realized that she had become a high-spirited and handsome woman of sixteen who silently idolized him. Slowly their old games and secrets becamse something more significant.





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Daguerreotype of Robert and Clara Schumann, Hamburg, 1850

When Friedrich Wieck realized what was happening he was outraged; it was perhaps a combination of protectiveness toward his daughter and doubts about both Schumann's prospects and sanity. For four years Wieck attacked their romance with every weapon at his command, including threats to murder his onetime protégé. The lovers sustained their relationship with secret notes and meetings. Finally in 1840 they sued her father; after a sustained court battle humiliating for them all, Friedrich lost.

Robert and Clara were married on September 12, 1840. That day, she wrote in her diary, was "the fairest and most momentous of my life." He called Clara the guardian angel of his genius. She was one of the finest pianists of her generation. During the first year of their marriage Schumann wrote 140 Lieder, most of them, naturally, love songs. That was his "song year." Unlike most composers, it was his pattern to concentrate obsessively on one medium at a time. His first twenty-three opus numbers were all for piano; in 1840 came the flood of songs. Meanwhile, Clara was prodding him to write a symphony. He stalled, neither the first nor last composer to tremble at the spirit of Beethoven looming over his attempts at the orchestra. Suddenly in 1841, during four days of heated inspiration, he drafted his first symphony, "*Spring*." He immediately wrote another in that "symphony year" of 1841, but after the premiere he decided to put it on the shelf. (Published in revised form in 1853, it thus became his Symphony No. 4.) The "chamber music year" of 1842 produced three strings quartets, a piano quartet, and a piano quintet.

Perhaps it was the strain of his compulsive working habits that brought on another breakdown. Like most Romantic artists, Schumann wrote mainly from inspiration, constantly



ROBERT SCHUMANN

Hardly a day passes I don't think of him
in the asylum: younger

than I am now, trudging the long road down
through madness toward death.

Everywhere in this world his music
explodes out of itself, as he

could not. And now I understand
something so frightening, and wonderful —

how the mind clings to the road it knows, rushing
through crossroads, sticking

like lint to the familiar. So!
Hardly a day passes I don't

think of him: nineteen, say, and it is
spring in Germany

and he has just met a girl named Clara.
He turns the corner,

he scrapes the dirt from his soles,
he runs up the dark staircase, humming.

MARY OLIVER

Mary Oliver, winner of the Pulitzer Prize in Poetry and the National Book Award, has some twenty books of poetry to her credit, including *Why I Wake Early*, *The Truro Bear and Other Adventures*, *New and Selected Poems* volumes 1 and 2, *Thirst*, *Evidence*, and her most recent collection, *Swan*. She lives in Provincetown, Massachusetts.

"Robert Schumann" from *Dream Work* by Mary Oliver. Copyright ©1986 by Mary Oliver. Used by permission of Grove/Atlantic, Inc.

feeding on his emotions. He composed all three of his string quartets, for example, in one month. With such a creative method one is always on the verge of sliding into confusion, excesses, or worse. Insanity seemed almost an occupational hazard for Romantic artists.

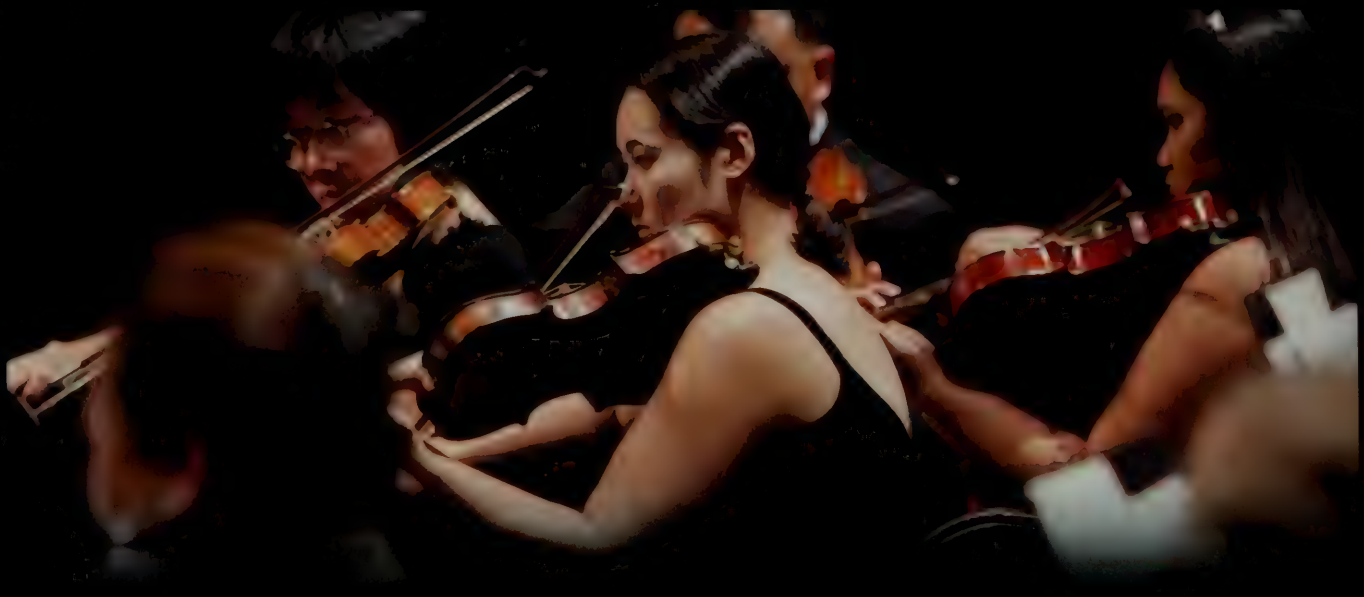
Mendelssohn brought Schumann to the new Leipzig Conservatory in 1843, but Schumann proved too brooding and vague to be a good teacher, and his conducting had similar problems. In 1844 he resigned from the Leipzig Conservatory and from the *Neue Zeitschrift* editorship (though he kept contributing), and accompanied Clara on a concert tour of Russia. Then came another breakdown, the worst yet. Searching for rest and change, he and Clara moved to Dresden; they lived there quietly for five years as he tried to recover his health. In that period he completed his Piano Concerto, his Symphony No. 2, and the opera *Genoveva* (which floundered at its Leipzig premiere and has remained in limbo). In 1850 they moved to Düsseldorf, where he had secured a conducting position. Again, it did not work, and an assistant had to take over his duties.

By then, illness and domesticity had changed him from his impulsive and crusading youth. Eusebius took over; he withdrew into himself. Even in company he seemed to be alone. And madness stalked him. On one occasion, on a tour of Holland with Clara, a considerable public success for them both, he began to hear voices and terrifying music in his head. To his friend the violinist Joseph Joachim he wrote in early 1854: "The night is beginning to fall." On February 6 of that year he fled his family and threw himself into the Rhine. Pulled from the water, he asked to be committed. The last two years of his life he spent at an asylum near Bonn, sometimes lucid, sometimes lost in voices and horror. Brahms visited him from time to time. The doctors did not allow Clara contact with her husband, fearing his reaction. Of his visits to Schumann, the normally reticent Brahms wrote moving letters to Clara, with whom the young composer had fallen irrevocably in love. On July 29, 1856, death released Schumann at age forty-six.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at the Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin. This essay is adapted from "The Vintage Guide to Classical Music" by Jan Swafford, copyright © 1992 by Quatrain Associates, Inc. Used by permission of Vintage Books, a division of Random House, Inc.

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Nor would her technical advisors. (Newfoundland, 1932.)



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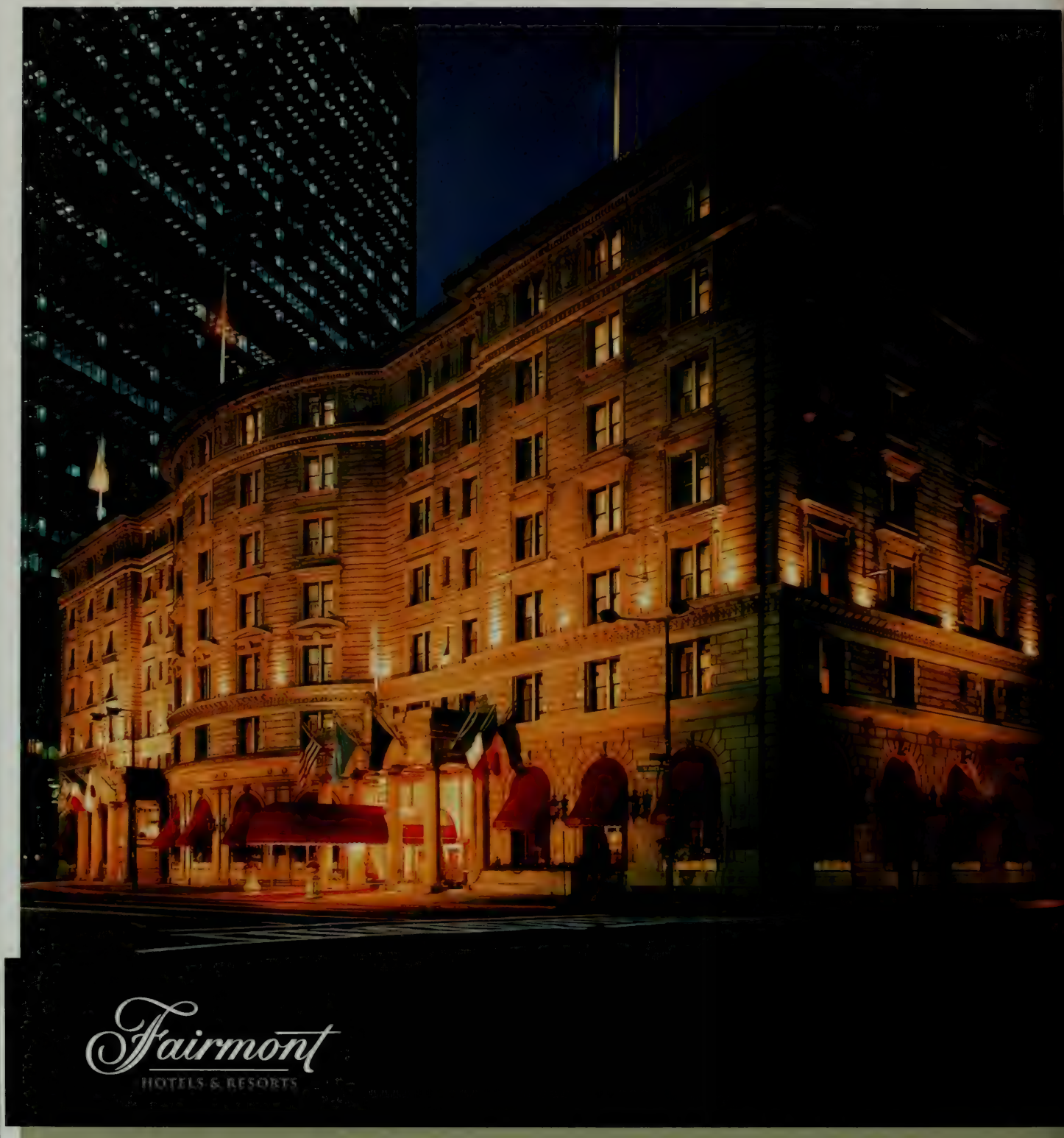
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Robert Schumann

Symphony No. 1 in B-flat, Opus 38, "Spring"

ROBERT SCHUMANN was born in Zwickau, Saxony, on June 8, 1810, and died in an asylum at Endenich, near Bonn, on July 29, 1856. He sketched his "Spring" Symphony in just four days, January 23-26, 1841, and completed the score less than a month later, on February 20. Felix Mendelssohn led the first performance on March 31 that same year, in a pension fund concert of the Gewandhaus Orchestra of Leipzig. The dedication of the symphony is to Friedrich August, King of Saxony.

THE SCORE OF SCHUMANN'S SYMPHONY NO. 1 calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, triangle, and strings.

Robert Schumann's First Symphony was completed in 1841, a year of fertile and diverse activity in European music. A brief scan of this year reveals Chopin composing his F minor Ballade, Liszt his second version of the *Transcendental Etudes*, Mendelssohn his *Scottish* Symphony, and Wagner and Verdi launching their careers with *Rienzi* and *Nabucco*. All these men were born within four years of each other and constitute, along with the somewhat older Berlioz, a tremendous new gathering of forces. They form the first musical generation to identify consciously with the Romantic movement long since fully acknowledged in other arts.

Together with the influence of other arts, especially literature, these men were stimulated by the achievements of the Italian operatic melodists of the 1820s, by the works of Schubert's last years, and by a new interest in late Baroque music. But the liberating effect of Beethoven's music must be especially emphasized, since it has been misunderstood. We still read about the necessity to evade Beethoven, to go on in spite of him, and other negative tasks assigned to this first Romantic generation. But he was above all an energizing force, expanding and making available to a greater variety of musical talents

An 1839 drawing of Schubert by Josef Kriehuber

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Program page from the first Boston Symphony performance of Schumann's Symphony No. 1 ("Spring") on March 4, 1882, during the BSO's inaugural season (BSO Archives)

the musical vocabulary of the early 1800s.

It is particularly Beethoven's last piano sonatas, more than the quartets and symphonies, that reverberate in the music of the first generation of Romantics—most of whom thought through the piano. These sonatas of Beethoven suggested a new kind of narrative style, free of the necessity to define in sonata-allegro terms each moment in the form. The Schumann piano miniature, the crucial expressive vehicle of his early years, is seeded in the Beethoven piano sonatas. Even as Schumann worked himself away from his natural arena—songs and short piano pieces—toward the symphonic, choral, and sonata composition which he considered a higher calling, the piano remained an underlying sonority.

It is in this context that we must consider his controversial orchestration. Schumann's First Symphony shares with his other symphonies an orchestral sonority that strives to retain the piano's dense tone weight and the mystery of its pedal. All the symphonies have been considered over-scored, and there is some legitimacy to this claim; but it is worth consideration that Schumann's orchestration—doubled, middle-register-dominated, and anti-solo—is partly the sound of this era: much of Mendelssohn and Wagner from this period is thick, and the thickness conveys intensity. Later eras have been uncomfortable with this sound, but this is partly a turn against the entire aesthetic of early Romanticism.*

Schumann intended the opening of his *Spring* Symphony to be heard as a call to awakening, composing it in "the vernal passion that sways men until they are very old, and which surprises them again with each year." Unfortunately the initial bloom of this phrase was somewhat dampened when Schumann discovered at the first rehearsal that his natural horns and trumpets sounded muddy and indistinct on the lower notes of his motive. He decided to begin the phrase a third higher, on D, thus giving the first two phrases the same melody, and weakening the staged approach to the thrilling D minor chord that begins the third phrase. (This chord is rich both in fervent drama and in key-area implications for the rest of the piece.) A reinstatement of the original intentions, aided by the use of modern brass, as in the present performances, seems desirable, and hardly qualifies as a reorchestration of the kind so often practiced upon these symphonies.

This opening motto is a setting of a line from a poem by Adolf Boettger: the line runs "*Im Tale blüht der Frühling auf!*" ("In the valley spring is blossoming!"), its rhythm unmistakable in Schumann's version. This opening makes explicit a secret condition of much of Schumann's instrumental music—hidden words behind the notes. It is with the help of such extramusical associations that Schumann achieves the unique atmospheric world inhabited by each of his symphonies. The *Spring* Symphony is based on two poems by Boettger; Schumann originally had titles for the movements paralleling moments in the poems—"Spring's Awakening," "Evening," "Joyful Playing," and "Full Spring" (or "Spring's Farewell"). Like many composers, he was less interested in these verbal guideposts as he gained dis-

* One might add that this is also a sound exacerbated and not helped by poorly balanced performances on modern instruments.—*Ed.*

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Robert Schumann memorial in Zwickau, his birthplace

tance from the piece. Very often a composer will seize on poetic or narrative images to free an abstract musical thought-line already brewing in his subconscious, and in the calm that follows remains interested only in those musical urges that were primary to him.

The first motto notes of the *Spring* Symphony become the dominating motive in the ensuing movement. In adapting his Lied-style forms to larger spans, motivic reiteration and expansion is Schumann's primary resource. Not a writer of free-wheeling melodies like Chopin or Berlioz, he joins motives together into melody, or creates driving development passages out of close motivic repetition. In the *Spring* Symphony the motivic working is a spontaneous mode of thought. (Later in his career it seems to be thought of more in formal terms, with some loss in naturalness, compensated by a touching simplicity of harmony and gesture.)

The first movement has the first of the independent, poetic codas that are special to this symphony, inspirations that close each of the first three movements with something seemingly new, but revealed as foreshadowing of what is to come. The one in the first movement is in Schumann's warmest hymn-like manner, expressing the inward (Eusebian) side of his nature.*

Often in Schumann's orchestral music, the spirit seems more important than the detail, but the second movement produces some memorable details as well. The lavish afterbeat wind chords behind the cellos' statement of the main theme in B-flat, and the rich combination of octave violin descant and viola triplets at the next statement, are just a few of the many subtle settings in which the rondo theme is shown.

* Florestan and Eusebius were literary personas used by Schumann in his critical writings for the *Neue Zeitschrift für Musik*, which he co-founded with friends in Leipzig in 1834. For more on this, see Jan Swafford's essay on Schumann beginning on page 33.—*Ed.*



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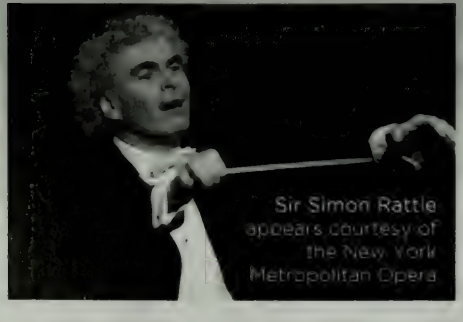
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In the third movement Schumann uses the minor key without menace or foreboding, instead reflecting the romantic stirrings of the first D minor in the prelude. The harmonic scheme is unusual, with other keys seeming equally balanced with tonic in the opening strain.

The finale has an operatic exuberance, with even a brief outdoor cadenza, and a very attractive main subject. The development and coda become serious, especially in the gliding sequences that recall Schubert's big C major symphony, so revered by Schumann. But the overall impression is one of Schumann's most unified affects, Florestan and Eusebius joined in positive feelings.

One of Schumann's special qualities is his ability to establish a one-to-one relationship with his listener, to sort that listener out from the crowd and speak only to him or her. This is an essential Romantic ambition, and Schumann's achievement of it brings him close as a personality in a way not available to a less open temperament. Like other Romantic artists who ended in madness, he paid for his intense way of living, and his dualized nature, divided between action and withdrawal, was both substance for poetic fantasy and a dangerous problem. If a rebirth of the spirit of early Romanticism is possible (or even desirable), the artist would once again have to risk being as revealed and present to his listener as is Schumann.

John Harbison

JOHN HARBISON *wrote this program note on Robert Schumann's Symphony No. 1 in 1977 for performances played by the Boston Symphony Orchestra in March of that year. Harbison's own First and Second symphonies are being played here next week and the week after as part of the BSO's complete Harbison symphony cycle to be concluded next season.*

THE FIRST AMERICAN PERFORMANCE OF SCHUMANN'S "SPRING" SYMPHONY *was given in Boston on January 15, 1853, by the orchestra of the Musical Fund Society under the direction of F. Suck.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Schumann's Symphony No. 1 was given on March 4, 1882, with Georg Henschel conducting, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, and Eugene Goossens, with Gericke, Nikisch, Paur, Muck, Fiedler Monteux, and Koussevitzky leading the work numerous times in multiple seasons between 1884 and 1945. Since then, the work has been given in BSO concerts much less frequently, under the direction of Leonard Bernstein, Charles Munch, Jean Martinon, Erich Leinsdorf, Michael Tilson Thomas, Joseph Silverstein, Kurt Masur (the most recent subscription series, in January 1983, though these were followed by two Tuesday-night performances that January and February with Silverstein again conducting the work), and Hermann Michael (the most recent Tanglewood performance, on July 12, 1992).*

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Robert Schumann

Piano Concerto in A minor, Opus 54

ROBERT SCHUMANN was born in Zwickau, Saxony, on June 8, 1810, and died in an asylum at Endenich, near Bonn, on July 29, 1856. Between May 4 and 20 of 1841, he composed a "Concert Fantasy" in A minor for piano and orchestra, and on August 8 that year, Clara Schumann played it through twice at a closed rehearsal of the Leipzig Gewandhaus Orchestra with Felix Mendelssohn conducting. Four years later, beginning in late May 1845, he reworked the Fantasy into the first movement of his Piano Concerto, completing the second movement on July 16 and the finale on July 31 that same year. Clara Schumann was soloist for the first performance of the concerto on December 4, 1845, in Dresden, with Ferdinand Hiller, to whom the work is dedicated, conducting.

IN ADDITION TO THE SOLO PIANO, the score of Schumann's piano concerto calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Clara Schumann, *née* Wieck, was a celebrated keyboard artist from her youth, and she was renowned through her long life (1819-96) for her musical intelligence, taste, sensibility, warm communicativeness, and truly uncommon ear for pianistic euphony. She was a gifted and skilled composer, and Brahms, who was profoundly attached to her when he was in his early twenties and she in her middle thirties—and indeed all his life, though eventually at a less dangerous temperature—never ceased to value her musical judgment.

Robert and Clara's marriage, though in most ways extraordinarily happy, was difficult, what with his psychic fragility and her demanding and conflicting roles as an artist, an artist's wife, and a mother who bore eight children in fourteen years. They met when Clara was nine and Robert—then an unwilling and easily distracted, moody, piano-playing law student at the University of Leipzig—came to her father, the celebrated piano pedagogue Friedrich Wieck, for lessons. It was in 1840, after various familial, legal, psychological, and financial obstacles, that they married. Most of Schumann's greatest piano works come from the difficult time preceding their marriage. 1840 became his great year of song.

Clara Schumann was ambitious for her thirty-year-old husband and urged him to con-

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I. CONCERT.

SATURDAY, OCTOBER 7TH, AT 8, P. M.

PROGRAMME.

OVERTURE. "Dedication of the House." Op. 124. . . BEETHOVEN.

CONCERTO FOR PIANO-FORTE in A minor, op. 54. . SCHUMANN.

Allegro affettuoso, Andante espressivo; Tempo Primo; Allegro molto.—
Intermezzo (Andantino grazioso). Allegro vivace.—

SYMPHONY in G minor. (Russian.)

No. 5, op. 107. [FIRST TIME.] . . . . A. RUBINSTEIN.

Moderato assai.—Allegro non troppo, moderato assai; Tempo primo.
Andante.—Allegro vivace.—

PIANO SOLO.

(*a*) Two Bagatelles. . BEETHOVEN.

(*b*) Rhapsody No. 8. . . . LISZT.

HUNGARIAN DANCES, set by . . . . . BRAHMS.

Poco Andante. (No. 11.)—Andantino grazioso. (No. 13.)—Allegro molto. (No. 1.)

SOLOIST:

PROFESSOR CARL BAERMANN.

Mr. BAERMANN will use a Chickering Piano.

Program page from the first Boston Symphony performance of Schumann's Piano Concerto on October 7, 1882, the opening concert of the BSO's second season (BSO Archives)

quer the world of orchestral music as well. He had actually ventured into that territory a few times, making starts on four piano concertos and writing a rather jejune symphony in G minor, but he had not yet met with success. He now went ahead and produced a superb Concert Fantasy with Orchestra for Clara, as well as writing two symphonies: the *Spring*, and the first version of the D minor (now known almost exclusively in its revised form of 1851 and listed as No. 4). He could interest neither publishers nor orchestras in the one-movement Concert Fantasy, and so he expanded it into a full-length three-movement concerto. In doing so he revised the original Fantasy, making choices, as almost always he was apt to do whenever he had second thoughts, in the direction of safety and conventionality. (One can only guess whether the revisions reflect Schumann's own musical convictions or responses to the urgings of the more conservative Clara.) The full-dress, three-movement concerto was introduced by Clara in Dresden in December 1845.*

In 1839, Robert had written to Clara: "Concerning concertos, I've already said to you they are hybrids of symphony, concerto, and big sonata. I see that I can't write a concerto for virtuosi and have to think of something else." He did. Now, in June 1845, while the metamorphosis of the Concert Fantasy was in progress, Clara Schumann noted in her diary how delighted she was at last to be getting "a big bravura piece" out of Robert (she meant one with orchestra), and to us, even if it is not dazzling by Liszt-Tchaikovsky-Rachmaninoff standards, the Schumann concerto is a satisfying occasion for pianistic display, while of course being also very much more than that. (On the other hand, compared to the concertos by Thalberg, Pixis, and Herz that Clara had played as a young prodigy, Schumann's concerto, considered strictly as bravura stuff, is tame by comparison.)

Schumann's "something else" was noticed. Most of the chroniclers of the first public performances, along with noticing how effective an advocate Clara was for the concerto, were also attuned to the idea that something new—and very pleasing—was happening in this work. Many of them noted as well that the concerto needs an exceptionally attentive and sensitive conductor. F.W.M., who reviewed the first performance in Leipzig on New Year's Day 1846 for the *Neue Zeitschrift für Musik*, wrote that the many interchanges between solo and orchestra made the first movement harder to grasp at first hearing than the other two. One thing that strikes us about this first movement—but perhaps only in a very good performance—is how mercurial it is, how frequent, rapid, and sometimes radical its mood-swings are. Or, to put it another way, how Schumannesque it is.

The opening is as dramatic as can be. The orchestra fires the starting gun, a single eighth-note E, and the piano moves out of the blocks with a powerful cascade of fully voiced

* The Fantasy in its original form was not heard again until the summer of 1967, when the late pianist Malcolm Frager played it at a reading rehearsal with the Tanglewood Music Center Orchestra, Erich Leinsdorf conducting. The following summer, also at Tanglewood but with the Boston Symphony, Frager and Leinsdorf gave the Fantasy its first public performance, this time using it as the first movement of the piano concerto. Frager was a fervent champion of the original version of the first movement, playing it whenever he could persuade a conductor to let him do so.


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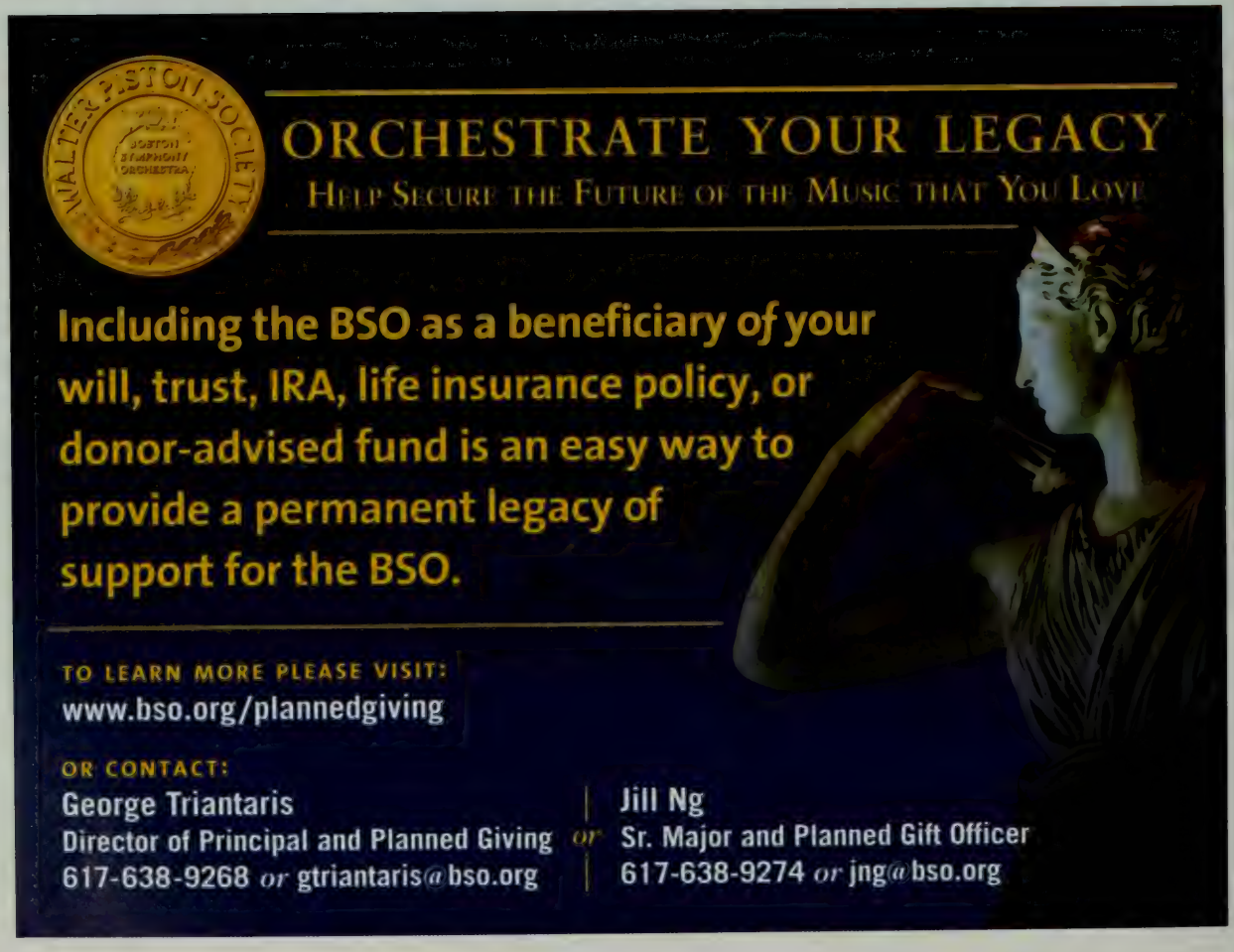
Robert and Clara Schumann

chords. Not only is the cascade itself dramatic, so is the contrast between it and the wistful oboe tune it introduces, and which the piano immediately repeats. Schumann, like many composers before him and quite a few since (as, for example, Alban Berg in his Violin Concerto), was fond of encoding names in musical notation. Bearing in mind that what we call B-natural, the Germans call H, you can see that the first four notes of oboe theme could be taken to spell "Chiara," or "CHiArA," using those letters that have musical counterparts (C/B-natural/A/A) in this Italian version of Clara's name, a version that occurs in Schumann's fanciful prose writings and, in its affectionate diminutive of "Chiarina," in his great solo piano work *Carnaval* of 1834-35. Whether or not Schumann intended it as "Chiara," this oboe theme dominates the entire movement, and reappears also to effect the transition into the finale.*

Clara Schumann noted in her diary the delicacy of the way the piano and orchestra are interwoven, and among the pianist's tasks is sometimes to be an accompanist—the lyric clarinet solo in the first movement is the most prominent example. And to be a good accompanist means to be a superlative musician: intuitive, alert, ever listening. The pianist gets a grand, wonderfully sonorous cadenza at the end of the first movement, but

* Composers who wrote themselves (as it were) into their music include J.S. Bach (B-flat/A/C/B-natural, our B-flat being the Germans' B and our B-natural the Germans' H) and Dmitri Shostakovich (as DSCH, D/E-flat/C/B-natural, using the transliteration SCHostakovich for the composer's last name, and with our E-flat being the Germans' S).—*Ed.*


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above all the Schumann concerto is a work of conversation both intimate and playful—whether in the almost whimsically varied first movement, the confidences exchanged in the brief middle movement, or in the splendidly energized finale.

Michael Steinberg

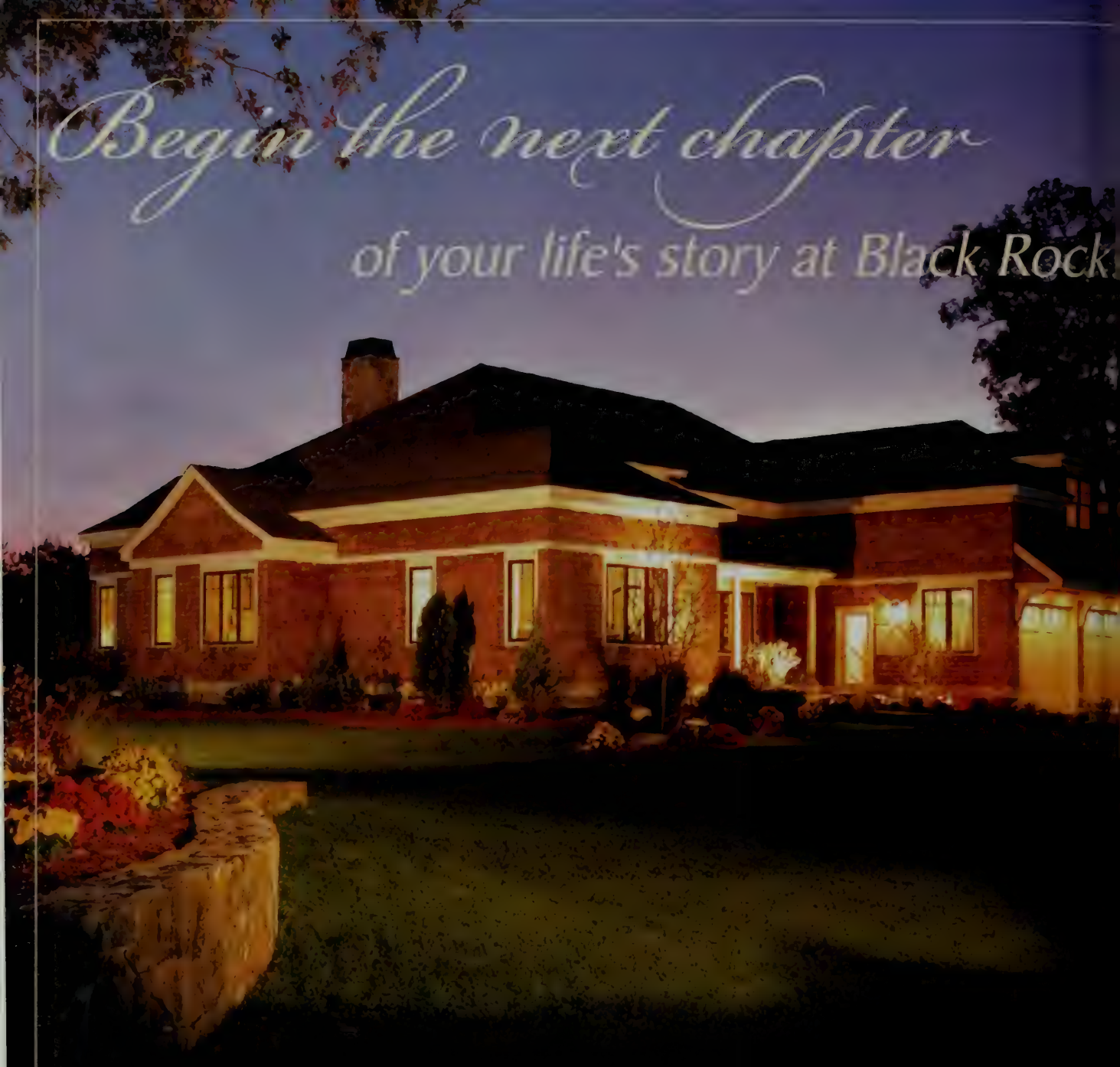
MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST AMERICAN PERFORMANCE OF SCHUMANN'S PIANO CONCERTO *was given by the Philharmonic Society of New York on March 26, 1859, at Niblo's Garden, with Sebastian Bach Mills as soloist under the direction of Carl Bergmann. The first Boston performance of Schumann's Piano Concerto took place on November 23, 1866, in a Harvard Musical Association concert, with soloist Otto Dresel and Carl Zerrahn conducting at the Boston Music Hall.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Schumann's Piano Concerto was given on October 7, 1882, during the orchestra's second season, by conductor Georg Henschel with soloist Carl Baermann. The orchestra has since played the concerto with the following pianists and conductors: Anna Steiniger-Clark, Adele aus der Ohe, Baermann, Antoinette Szumowska, Ossip Gabrilowitsch, Fanny B. Zeisler, Ernest Schelling, and Harold Bauer (all under Wilhelm Gericke's direction); Steiniger-Clark, Rafael Joseffy, Carl Faelten, Ignace Jan Paderewski, and Constantin Stern (under Arthur Nikisch); aus der Ohe and Joseffy (under Emil Paur); Germaine Schnitzer, Olga Samaroff, Max Pauer, Norman Wilks, George C. Vieh, Josef Hofmann, Paderewski, Carl Friedberg, and Szumowska (under Karl Muck); Wilks (under Otto Urack); Schelling (under Ernst Schmidt); Bauer, Benno Moiseiwitsch, Blanche Goode, Samaroff, Raymond Havens, Felix Fox, Constance McGlinchee, and Eugene Istomin (under Pierre Monteux); Alfred Cortot, Irene Scharrer, Jesús María Sanromá, Myra Hess, Martha Baird, Eunice Norton, and Gladys Gleason (under Serge Koussevitzky); Hofmann, Istomin, Jeanne-Marie Darré, and Theodore Lettvin (Richard Burgin); Nicole Henriot, Rudolf Serkin, Clifford Curzon, Van Cliburn, and Istomin (Charles Munch); Lettvin and Malcolm Frager (Erich Leinsdorf); Claude Frank (Thomas Schippers); Christoph Eschenbach (Rafael Frühbeck de Burgos and Michael Tilson Thomas); Alicia de Larrocha (Karel Ančerl and Neville Marriner); Michael Roll and Claudio Arrau (Colin Davis); Emil Gilels (Seiji Ozawa); Misha Dichter (Kazuyoshi Akiyama); Claudio Arrau (Colin Davis); Martha Argerich and Imogen Cooper (Ozawa); Leif Ove Andsnes (Roberto Abbado); Hélène Grimaud (Jeffrey Tate); Nelson Freire (with Hans Graf, at Tanglewood in July 2003), Radu Lupu (Christoph von Dohnányi), Andreas Haefliger (Jens Georg Bachmann), Garrick Ohlsson (with Daniele Gatti, in March 2008, and then the most recent Tanglewood performance, with Shi-Yeon Sung conducting, on July 20, 2008), and Maurizio Pollini (the most recent subscription performances, with James Levine in October 2008).*

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Robert Schumann

Symphony No. 4 in D minor, Opus 120

ROBERT SCHUMANN was born in Zwickau, Saxony, on June 8, 1810, and died in an asylum at Endenich, near Bonn, on July 29, 1856. He composed the D minor symphony originally in late 1841, not long after completing his First Symphony (the D minor was thus second in order of composition), but an unsuccessful performance discouraged him from publishing it. Not until 1851 did he return to the work, revise it considerably in orchestration and a few structural details, and publish it as his Symphony No. 4. The first performance of this final version took place under his own direction on December 30, 1852, in Düsseldorf.

THE SCORE OF THE SYMPHONY calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Late in May 1841, Clara Schumann noted in the diary that she kept jointly with her husband Robert: "Sometimes I hear D minor strains resounding wildly in the distance." Those strains were emanating from Schumann's study, where he was hard at work at the keyboard on a symphony in D minor that would keep him occupied until October of the same year. Well before he undertook this effort, Clara would have had ample opportunity to eavesdrop on his labors. (Actually, Schumann's working habits posed something of a problem for her; while composing, he preferred that Clara refrain from practicing the piano.) During the early months of 1841, Schumann had been incredibly productive. In a mere four days toward the end of January he completed the sketches for his First Symphony in B-flat (Opus 38), which received its warmly applauded premiere with the Leipzig Gewandhaus in March. In the following months, he drafted the Ouverture, Scherzo und Finale (Opus 52), a lighthearted companion piece to its more ambitious predecessor. Among the least well-known of Schumann's compositions for orchestra, this was first aired publicly on a December concert at the Gewandhaus, the same program on which the D minor symphony was also premiered. While orchestrating the last movement of

Daguerreotype of Robert Schumann, Hamburg, 1850

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the Ouverture, Scherzo und Finale in May, Schumann simultaneously began to sketch out a Phantasie in A minor for piano and orchestra, a work better-known in its later and somewhat revised incarnation as the first movement of the A minor piano concerto (Opus 54).

The sustained productivity of Schumann's aptly named "symphonic year" was a long time in the making. His earliest effort along these lines dates back to the late 1820s, a time when he was ostensibly pursuing a degree in law at the University of Leipzig, but was in fact far more interested in honing his burgeoning musical skills. One of his first serious attempts at composition from that period was a piano quartet in C minor that he left in a partially finished state, intending eventually to "cobble it into a symphony." This plan failed to materialize, its only tangible traces being a number of orchestrational cues that Schumann entered into his manuscript copy of the quartet. During the early 1830s Schumann's thoughts turned to a concert overture—or perhaps even an opera—based on Shakespeare's *Hamlet*. Although this project never came to fruition, Schumann recycled some of his sketch materials in a G minor symphony for which he drafted only an opening pair of movements. Premiered in Zwickau, his hometown, in 1832, the first movement of the never-completed symphony offers a foretaste of things to come.

If these many false starts indicate that symphonies did not flow as easily from Schumann's pen as did songs and piano pieces, he could take some comfort in the fact that the genre of symphony posed a major challenge to nearly all of the composers of his generation. As a critic, Schumann addressed the problem on numerous occasions in the pages of the *Neue Zeitschrift für Musik*, the journal that he and a group of like-minded thinkers had founded in 1834. Writing in 1839, he claimed that most of the symphonic works of his contemporaries amounted to little more than "pale imitations" of Beethoven. Only rarely did he detect signs of "a genuine preservation or mastery of the grand form, where ideas alternate in rapid succession and yet are linked by an inner spiritual bond." In other words, a major source of the aspiring composer's inspiration—the symphonies of Beethoven—proved to be an obstacle to the originality of expression that was a sine qua non for artistic success.

At about the same time, however, Schumann discovered that it *was* possible to write meaningful symphonies in the wake of Beethoven. During a long visit to Vienna between October 1838 and April 1839, he was introduced to Schubert's *Great* C major symphony by the composer's brother Ferdinand. Before long, he arranged for a performance of that virtually unknown masterpiece by the Gewandhaus Orchestra under Mendelssohn's direction. On December 11, 1839, a day after hearing a run-through of the work, he reported enthusiastically to Clara that Schubert's symphony was "beyond description." Schubert, he went on to say, had the uncanny ability "to make the instruments sound like human voices...and this length, this heavenly length like a novel in four volumes...I was totally happy, and wished only that you were my wife and that I too could write such symphonies." Before long, both wishes came true. After more than a year of legal wrangling with Clara's father Friedrich, Schumann and his beloved were wed on September 12,

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

VI. CONCERT.

SATURDAY, NOVEMBER 11TH, AT 8, P. M.

PROGRAMME.

PRELUDE. (Parsifal.) [FIRST TIME.] . . . . WAGNER.

ARIA. . . . . STRADELLA.

SYMPHONY in D Minor, No. 4, op. 120. . . . SCHUMANN.

Introduction; Allegro; Romance; Scherzo and Finale.—

ARIA. . . . . MOZART.

PRELUDE. (Parsifal.)
HULDIGUNGS MARSCH. } . . . . . WAGNER.

SOLOIST:

MISS EMILY WINANT.

Program page from the first Boston Symphony performance of Schumann's Symphony No. 4 on November 11, 1882, during the BSO's second season (BSO Archives)

1840; and within about a year he would have an impressive series of symphonic works to his credit.

In some ways the D minor symphony is the most radical achievement of Schumann's symphonic year. Although its compact, many-movements-in-one form was not without precedent (Schubert had adopted a similar strategy in his *Wanderer Fantasy* for piano), never before had this scheme been pursued so rigorously in a symphony. The extreme concision of Schumann's musical language was probably a source of bewilderment for much of the audience who first heard the D minor symphony in December 1841. Strictly speaking, the concert on which it appeared was less a vehicle for Schumann than for Clara, whose rendition of the *Hexameron* piano duo with Liszt at the end of the program apparently stole the show. The critical reactions to Schumann's symphony, however, were decidedly mixed. According to a brief notice in the *Leipziger allgemeine Zeitung*, the new work was "full of clever ideas" and displayed a genuine "power of invention," but the critic for the journal of record, the *Allgemeine musikalische Zeitung*, found it deficient in both "content and form." Another factor mitigated against the unqualified success Schumann had hoped for. The symphony was conducted by the concertmaster of the Gewandhaus Orchestra, Ferdinand David, who, though a fine musician, was unable to elicit the polished results for which Mendelssohn's performances with the group were renowned. Both Schumann's inability to find a publisher for the symphony and the less than wholehearted enthusiasm of the critics probably influenced his decision to set the work aside—at least for the time being.

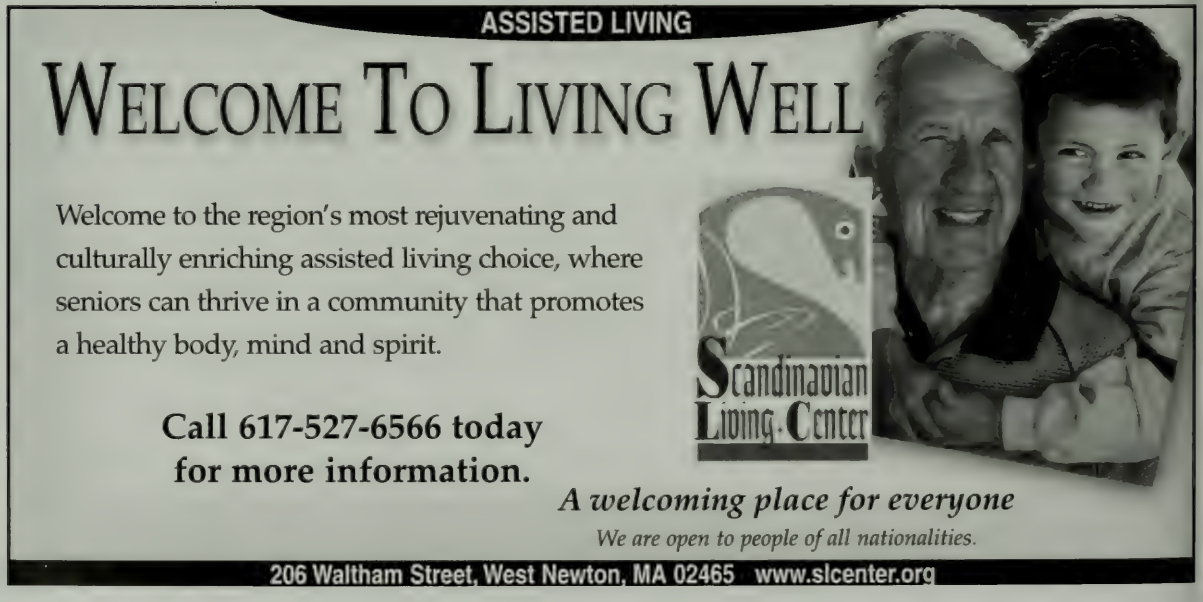
When Schumann revisited the D minor symphony after a decade-long hiatus in December 1851, he had already been serving for a year as municipal music director in Düsseldorf. Though responsible for the supervision of musical activities at the city's two large Catholic churches, he was principally charged with the direction of the subscription concerts of the Allgemeiner Musikverein, a group consisting largely of amateurs—with a few strategically placed professionals—who came together to form an orchestra and chorus. The thoroughly revised version of the D minor symphony was premiered by the Düsseldorf orchestra in a concert of March 3, 1853, which also featured Beethoven's Fourth Piano Concerto and Schumann's recently completed ballade for vocal forces and orchestra, *Vom Pagen und der Königstochter*.

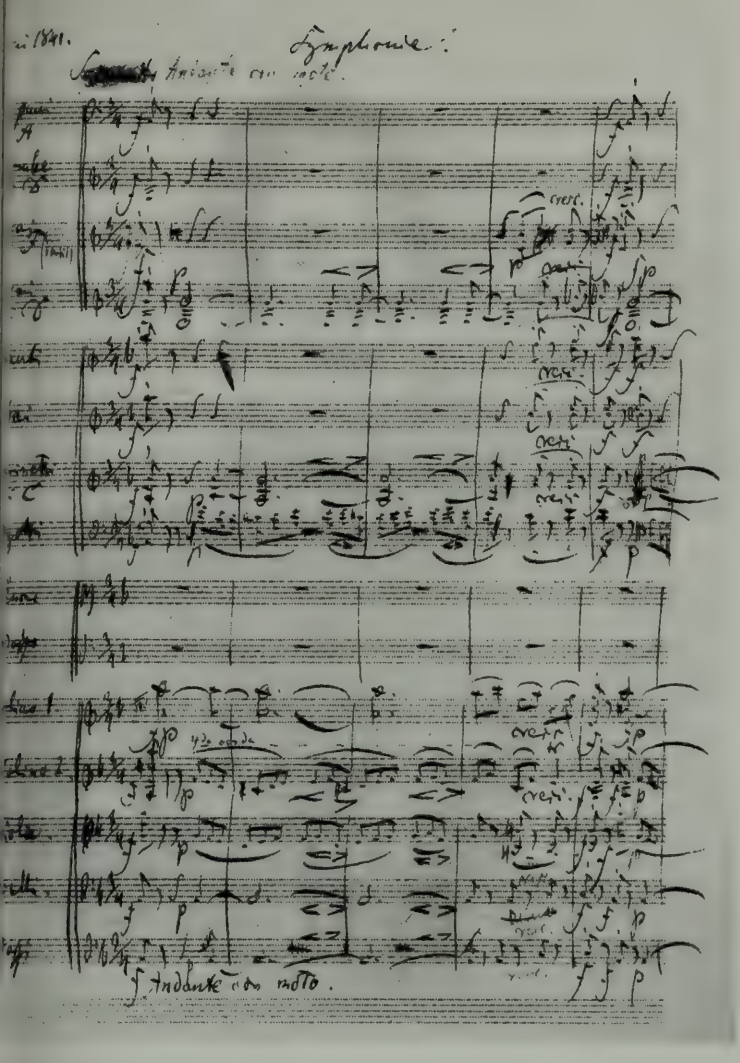
Some of the changes in the 1851 revision of the symphony—such as Schumann's substitution of German for the original Italian tempo indications—are more or less cosmetic. Others, however, are considerably more substantive. The newly composed transitions into the second and final sections, for instance, like the motivic additions in the concluding *Lebhaft*, go a long way toward making the musical argument even tighter than it was in the 1841 version. But by far the most controversial of Schumann's alterations involves his treatment of orchestral sonority. The thicker scoring of the 1851 version has been the object of harsh criticism. When Vincent d'Indy claimed in his *Cours de Composition* that "no useful lessons can be learned about orchestration from the study of Schumann's scores," he was alluding primarily to the D minor symphony. Moreover, the more somber

hues of the later version have often been interpreted as signs of Schumann's deteriorating mental state and of the depression that finally engulfed him.

These opinions do not hold up well. First, there is no indication that Schumann's audiences were in the least disturbed by the later orchestration of the D minor symphony. In fact, a reviewer of a May 1853 performance praised it for its "simplicity, clarity, and freshness." Second, the admittedly dark coloring of many passages was meant to make an effect of solemn grandeur that Schumann often invoked when writing in the key of D minor, and hardly represents a general tendency in his later music. Third, not every passage is uniformly scored. On the contrary, the lighter textures of the middle sections—the *Romanze* and the Trio of the scherzo, in particular—provide a foil to the full scoring of the opening and close. Finally, Schumann himself viewed the second incarnation of the symphony as the definitive one, invariably referring to the 1841 version in his later correspondence as a "sketch." (Brahms's publication of the original version in 1891 nearly cost him his lifelong friendship with Clara Schumann, who considered his editorial effort to be a betrayal of her husband's intentions.)

The manuscript sources for the D minor symphony indicate that it took Schumann several attempts to arrive at a suitable name for the revised work. According to the autograph title page, he planned on calling it a "*Symphonistische Phantasie für großes Orchester*" ("Symphonic Fantasy for large orchestra"). The opening page of the score originally bore the similar title "*Phantasie für Orchester*," though Schumann subsequently scratched out "*Phantasie*" and replaced it with "*Symphonie*." By the time that Breitkopf and Hartel published the score in 1853, three of Schumann's symphonies were already in print, hence the designation as Symphony No. 4 (Opus 120). The first edition also includes a rather unwieldy subtitle; after listing each of the symphony's main sections, the publisher—or Schumann himself—added the phrase "*in einem Satze*" ("in one movement"). If nothing else, the final title and the false starts leading up to it tell us that Schumann's Fourth is





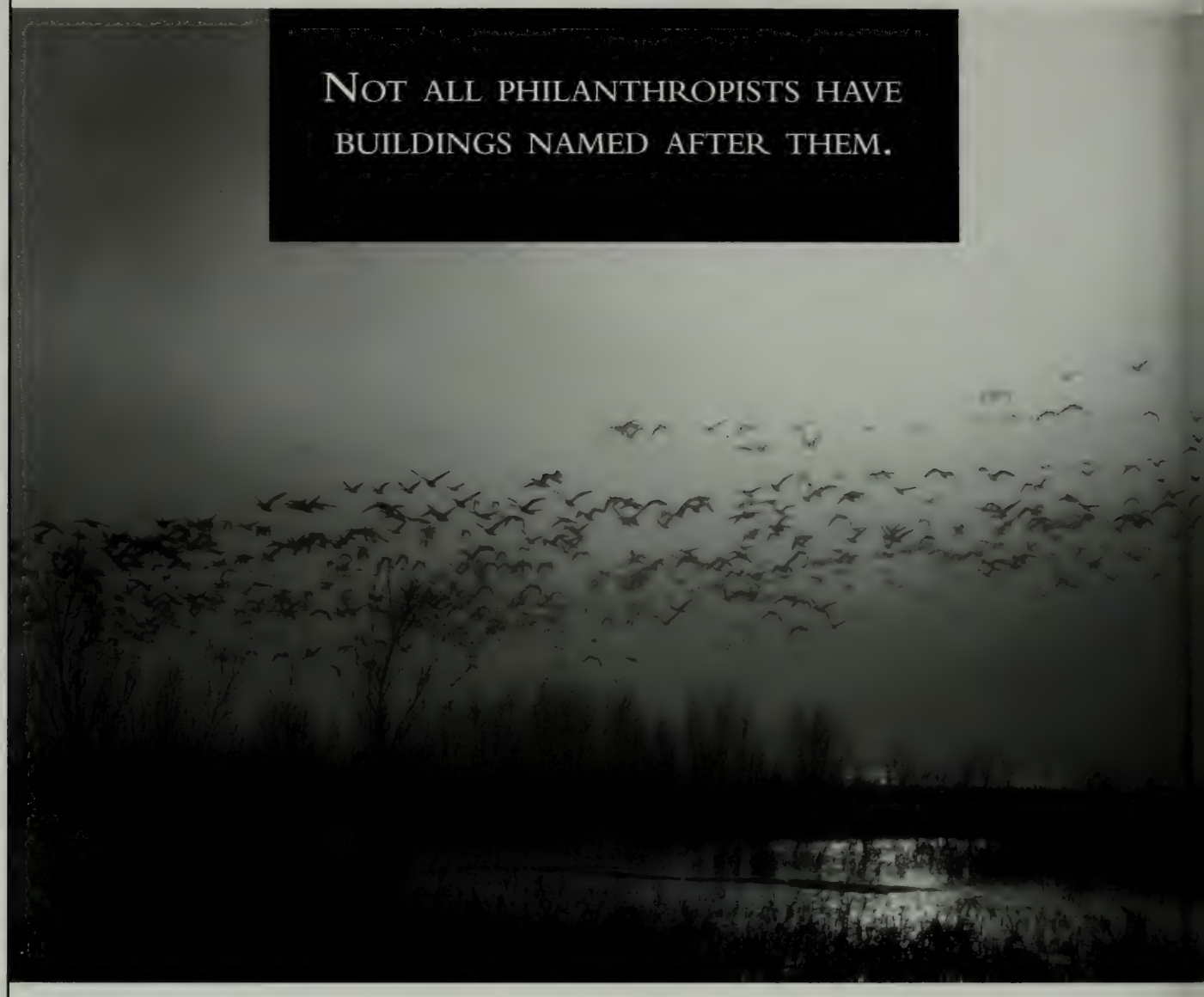
First page of the manuscript of Schumann's Symphony No. 4

no ordinary symphony. And indeed, the freedom of its overall conception is more suggestive of a "symphonic fantasy" than of a symphony in the classical mold.

Schumann once wrote that compositions in the larger forms should possess a "historical dimension." That is, whether a piece consists of one movement or several, it should unfold a coherent narrative from within, alternately pausing to reflect on its own past and driving forward to a fixed goal. By this standard, the Fourth is the most "historical" of all of Schumann's orchestral works. Each of its principal sections (or movements) dovetails neatly one into the next, and the resultant continuity is further enhanced by a fine web of motivic relationships. Much of the symphony's melodic substance derives from two ideas, both in the minor mode: a languid, sinuous line first stated in the slow introduction by middle-register strings and bassoons, and the propulsive theme of the ensuing *Lebhaft*. A third idea also plays an important role in the symphony's unfolding plot: a fanfare for winds and brass introduced at the central climax of the first *Lebhaft*.

The *Romanze* opens with a melancholy tune for solo oboe and cello accompanied by pizzicato strings (Schumann even toyed with the idea of adding a guitar to the texture), but then we hear an extended reminiscence of the languid music of the slow introduction. Transformed from minor into major, this idea in turn becomes the subject of florid arabesques in the violin solo that follows. Schumann probably derived the main theme of the scherzo from the First Symphony of J.W. Kalliwoda, a now all-but-forgotten composer

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who was quite respected in his day. Here too we sense Schumann's desire to knit together the strands of the musical narrative, for the scherzo alternates with a Trio based on the florid violin solo of the *Romanze*. Gradually intensifying allusions to the theme of the first *Lebhaft* usher in the finale, which Schumann frames with statements of the earlier fanfare theme. Turning emphatically to the major mode, the music thus traces a great arc from brooding melancholy to ultimate triumph, a process confirmed by the jubilant coda. Although the principal ideas of the symphony alternate in rapid succession, they clearly embody the "inner spiritual bond" that Schumann sought in vain in so many of his contemporaries' symphonic works.

John Daverio

JOHN DAVERIO, *the late Boston University-based musicologist, educator, and violinist, was a frequent guest speaker and annotator for the Boston Symphony Orchestra. His books include "Robert Schumann: Herald of a 'New Poetic Age'"; "Nineteenth-Century Music and the German Romantic Ideology"; and "Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms."*

THE FIRST AMERICAN PERFORMANCE OF SCHUMANN'S SYMPHONY NO. 4 IN ITS FINAL, 1851 VERSION *took place on March 30, 1856, at New York's Assembly Rooms, in a "Sacred Concert" led by Carl Bergmann. Boston first heard Schumann's Fourth Symphony (also in its 1851 version) the following year, when Carl Zerrahn led the Philharmonic Society in a performance at the Melodeon on February 7, 1857. The first American performance of the symphony's original 1841 version was given by the New York Philharmonic Society on February 12, 1892, with Anton Seidl conducting. The first Boston performance of the 1841 version was given by the Boston Symphony Orchestra a month later, on March 12, 1892, with Arthur Nikisch conducting (see also below).*

THE FIRST BOSTON SYMPHONY PERFORMANCE OF SCHUMANN'S FOURTH SYMPHONY IN ITS 1851 VERSION *was given by Georg Henschel in November 1882, subsequent performances being led by Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Leonard Bernstein, Guido Cantelli, Erich Leinsdorf, Stanislaw Skrowaczewski, Claudio Abbado, Neville Marriner, Seiji Ozawa, Hans Vonk, Charles Dutoit, Kurt Sanderling, Thomas Dausgaard, Roberto Abbado, Christoph von Dohnányi, Andrey Boreko (the most recent Tanglewood performance, on August 20, 2004), and James Levine (the most recent subscription performances, in January 2006). The original 1841 version of the score has been played by the BSO on four occasions: under Arthur Nikisch in March 1892 (following performances of the 1851 revision the previous week), under Emil Paur in Philadelphia in January 1898, under Jesús López-Cobos at Tanglewood in August 1988, and under Ilan Volkov at Tanglewood in August 1999.*

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To Read and Hear More...



John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* provides absorbing and thoroughly informed consideration of the composer's life and music (Oxford paperback). Daverio also provided the Schumann entry for the revised (2001) New Grove Dictionary of Music and Musicians; his last book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to the other two composers (Oxford University Press). John Worthen's recently published *Robert Schumann: The Life and Death of a Musician* offers detailed treatment of the composer's life based on a wealth of contemporary documentation (Yale University Press). Gerald Abraham's article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1-Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a relatively recent addition to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume about the composer's symphonies, overtures, and concertos (University of Washington paperback). Michael Steinberg's notes on the four Schumann symphonies are in his compilation volume *The Symphony-A Listener's Guide*; his note on the Piano Concerto is in his compilation volume *The Concerto-A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Schumann's symphonies and Piano Concerto are among his *Essays in Musical Analysis* (Oxford paperback). Donald Ellman's chapter "The Symphony in Nineteenth-century Germany" in *A Guide to the Symphony*, edited by Robert Layton, includes some discussion of the four Schumann symphonies (Oxford paperback). The chapter "The Concerto after Beethoven" in *A Guide to the Concerto*, likewise edited by Robert Layton, includes some discussion by Joan Chissell of Schumann's Piano Concerto (also Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).



Kurt Masur has recorded the four Schumann symphonies with the London Philharmonic Orchestra (Teldec). BSO Music Director James Levine recorded the Schumann symphonies twice: in 1977/1978 with the Philadelphia Orchestra (RCA) and in 1987/1991 with the Berlin Philharmonic (Deutsche Grammophon). The BSO recorded the *Spring* Symphony for RCA with Serge Koussevitzky in 1939, with Charles Munch in 1951, and again with Munch, this time in stereo, in 1959, and the Fourth Symphony, also for RCA, with Erich Leinsdorf in 1963. Other noteworthy complete cycles—of varying vintage, with standard orchestral forces, and listed alphabetically by conductor—include Daniel Barenboim's

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with the Staatskapelle Berlin (Warner Classics); Leonard Bernstein's with either the New York Philharmonic (Sony) or the Vienna Philharmonic (Deutsche Grammophon); Thomas Dausgaard's with the Swedish Chamber Orchestra (BIS; note that Dausgaard has recorded both the original 1841 version of the Fourth and the final version of 1851); Rafael Kubelik's with either the Berlin Philharmonic (Deutsche Grammophon) or the Bavarian Radio Symphony Orchestra (Sony; this has the first and second violins seated antiphonally); Paul Paray's with the Detroit Symphony Orchestra (Mercury "Living Presence"); Wolfgang Sawallisch's with the Bavarian Radio Symphony Orchestra (EMI); George Szell's with the Cleveland Orchestra (Sony, still highly recommended despite adjustments by the conductor to Schumann's original instrumentation), and Christian Thielemann's with the Philharmonia Orchestra (Deutsche Grammophon). Two period-instrument cycles are also worth seeking: Roy Goodman's with the period-instrument Hanover Band, which includes the original rather than the revised version of the Symphony No. 4 (originally RCA, for a while on Nimbus, but currently unlisted), and Philippe Herreweghe's with the Orchestre des Champs-Élysées (Harmonia Mundi, with the final, 1851 version of No. 4). Important historic recordings of individual Schumann symphonies include William Furtwängler's of No. 1 with the Vienna Philharmonic (made in 1951 for Decca) and No. 4 with the Berlin Philharmonic (made in 1953 for Deutsche Grammophon); Arturo Toscanini's NBC Symphony broadcasts of No. 2 (from 1941 on Testament, and from 1946 in unsanctioned releases on a number of labels) and No. 3, the *Rhenish* (from 1949, on RCA); and Guido Cantelli's of No. 4 with the Philharmonia Orchestra (made in 1953 for EMI).



Nelson Freire, early in his career, recorded Schumann's Piano Concerto with Rudolf Kempe and the Munich Philharmonic (Sony/CBS). The Boston Symphony Orchestra recorded the concerto in 1980, with soloist Claudio Arrau and conductor Colin Davis (Philips). Noteworthy accounts among the many other recordings of the piece include (listed alphabetically by soloist) Leif Ove Andsnes's with Mariss Jansons and the Berlin Philharmonic (EMI), Martha Argerich's with Alexandre Rabinovich-Barakovsky and the Orchestra della Svizzera italiana (EMI), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony), Stephen Kovacevich's with Colin Davis and the BBC Symphony (Philips), Murray Perahia's with Claudio Abbado and the Berlin Philharmonic (Sony) or with Colin Davis and the Bavarian Radio Symphony (Sony), Maria João Pires's with Claudio Abbado and the Chamber Orchestra of Europe (Deutsche Grammophon), Maurizio Pollini's with Claudio Abbado and the Berlin Philharmonic (Deutsche Grammophon), and fortepianist Andreas Staier's with Philippe Herreweghe and the period-instrument Orchestre des Champs-Élysées (Harmonia Mundi). Among historic issues, pianist Dinu Lipatti's 1948 recording with Herbert von Karajan and the Philharmonia Orchestra still holds a special place despite dim, dated sound (EMI), and Wilhelm Furtwängler's 1942 concert performance with the Berlin Philharmonic and pianist Walter Gieseking remains an important document of that conductor's way with Schumann (Deutsche Grammophon).

Marc Mandel



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Kurt Masur

Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and a humanist. In September 2002 he became music director of the Orchestre National de France in Paris, then in September 2008 assumed the title of Honorary Music Director for Life. From 2000 to 2007 he was principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his tenure there he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. In addition, the New York Philharmonic established the Kurt Masur Fund for the Orchestra, endowing "conductor debut week" at the Philharmonic in perpetuity in his honor. From 1970 until 1996, Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra; upon his retirement from that post, the Gewandhaus named him its first-ever Conductor Laureate. He also holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. Since 1989, when he played a central role in the peaceful demonstrations that led to the German reunification, the impact of his leadership has attracted worldwide attention. His many honors include the Cross of the Order of Merit of the Federal Republic of Germany; the Gold Medal of Honor for Music from the National Arts Club; the titles of Commander of the Legion of Honor from the French government (subsequently upgraded to Grand Officer of the Legion of Honor, a rank rarely given to foreign citizens) and New York City Cultural Ambassador from the City of New York; the Commander Cross of Merit of the Polish Republic; the Cross with Star of the

Order of Merit of the Federal Republic of Germany; Germany's Great Cross of the Legion of Honor with Star and Ribbon, and, most recently, the Furtwängler Prize. In July 2004 he was appointed chairman of the Beethoven House in Bonn (the composer's birthplace). Kurt Masur made his United States debut with the Cleveland Orchestra in 1974 and led the Gewandhaus Orchestra on its first American tour that same year. He made his Boston Symphony debut in 1980 and his New York Philharmonic debut in 1981. He now returns to the United States annually to conduct the Boston Symphony, New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, and the National Symphony Orchestra in Washington, D.C. In Europe he works with, among others, the Gewandhaus Orchestra, Dresden Philharmonic, Concertgebouw Orchestra, Berlin Philharmonic, Rome's Santa Cecilia Orchestra, the orchestras of Teatro La Scala and La Fenice, and the London Philharmonic. In July 2007, at his 80th Birthday Concert at the BBC Proms in London, he conducted joint forces of the London Philharmonic Orchestra and the Orchestre National de France. A professor at the Leipzig Academy of Music since 1975, Kurt Masur is also an Honorary Citizen of his hometown of Brieg. He has made well over 100 recordings with numerous orchestras and in 2008 celebrated sixty years as a professional conductor. Visit kurtmasur.com for further information. Since his BSO debut in 1980, Kurt Masur has appeared frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood. His most recent subscription appearances with the orchestra were in January 2009, for an all-Mendelssohn program celebrating the 200th anniversary of the composer's birth. Since then he has appeared at Tanglewood leading three programs in August 2009, and the BSO's season-ending performance of Beethoven's Ninth Symphony in August 2010.



Nelson Freire

Born in Brazil, Nelson Freire began piano studies at age three with Nise Obino and Lucia Branco, who had worked with a pupil of Liszt. He made his first public appearance at five, and after winning the 1957 Rio de Janeiro International Piano Competition was awarded a financial scholarship that allowed him to study with Bruno Seidlhofer, teacher of Friedrich Gulda, in

Vienna. Seven years later, he won the Dinu Lipatti Medal in London, as well as first prize at the International Vianna da Motta Competition in Lisbon. His international career began in 1959 with recitals and concerts in Europe, the United States, South and Central America, Japan, and Israel. He has collaborated with such distinguished conductors as Pierre Boulez, Charles Dutoit, Valery Gergiev, Fabio Luisi, Hans Graf, Eugen Jochum, Lorin Maazel, Kurt Masur, Rudolf Kempe (with whom he toured several times in the United States and Germany with the Royal Philharmonic Orchestra), John Nelson, Václav Neumann, Seiji Ozawa, André Previn, Gennady Rozhdestvensky, David Zinman, and Hugh Wolff, performing with the major orchestras of Europe and America. In 1999, Nelson Freire marked the 150th anniversary of Chopin's death with a performance of the composer's Piano Concerto No. 2 in Warsaw. During the current season, besides his return to the Boston Symphony for Schumann's Piano Concerto with Kurt Masur, he makes a recital tour of North America, including Baltimore, Philadelphia, New York, Quebec, and Seattle. Recent orchestral engagements have included a 2010 U.S. tour with the Gewandhaus Orchestra under Riccardo Chailly, the St. Petersburg Symphony in St. Petersburg, the Prague Spring Festival with the Orchestre National de France, and performances in Baltimore, Boston, Montreal, New York, and Utah, as well as with the English Chamber Orchestra (in France and Portugal) and Orchestra della Svitzerra Italiana. Recital engagements have included San Francisco, Vancouver, New York City (where he played works by Chopin, Brahms, Schumann, and Debussy to a sold-out house at the Metropolitan Museum of Art), Brussels, Paris, Rome, Munich, Lisbon, Luxembourg, Zurich, and a triumphant return to Toronto after a seventeen-year absence. Nelson Freire has recorded for Sony/CBS, Teldec, Deutsche Grammophon, IPAM, and London. In 1999 Philips released a CD of his most coveted performances in their acclaimed series "Great Pianists of the 20th Century." His Sony recording of Chopin's twenty-four Préludes received the Prix Edison. In October 2001 Mr. Freire signed an exclusive contract with Decca. His Chopin recording for that label received the Diapason d'Or, the Grand Prix de l'Académie Charles Cros, and the Choc du Monde de la Musique, among other awards. He has subsequently released a Schumann disc and two Grammy-nominated recordings of Chopin and Brahms. Among his numerous awards are the French Victoires de la Musique's Soloist of the Year 2002 and a special Honorary Award for his lifetime career in January 2005. Nelson Freire made his Boston Symphony debut at Tanglewood in 1999 with Chopin's F minor concerto. Since then he has appeared with the orchestra as soloist in Rachmaninoff's Piano Concerto No. 2 (March/April 2000, at Symphony Hall, Carnegie Hall, and the Kennedy Center in Washington, D.C.), Brahms's Piano Concerto No. 2 (at Tanglewood in August 2000), Schumann's Piano Concerto (his most recent Tanglewood appearance, in July 2003), and Grieg's Piano Concerto (his most recent subscription appearances, in April 2009).

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Next Program...

Friday, November 26, 1:30pm
Saturday, November 27, 8pm
Tuesday, November 30, 8pm

JAMES LEVINE conducting

SCHUMANN — SYMPHONY NO. 3 IN E-FLAT, OPUS 97, "RHENISH"

Lebhaft [Lively]
Scherzo: Sehr mässig [Very moderate]
Nicht schnell [Not fast]
Feierlich [Solemn]
Lebhaft [Lively]

{ I N T E R M I S S I O N }

HARBISON — SYMPHONY NO. 1

Drammatico
Allegro sfumato
"Paesaggio" ("Landscape"): Andante
Tempo giusto

WAGNER — PRELUDE AND LOVE-DEATH FROM "TRISTAN UND ISOLDE"

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (NOVEMBER 26, 27) AND ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER (NOVEMBER 28)

Marking the 200th anniversary of the composer's birth, the BSO is performing Robert Schumann's four symphonies in a three-week span, continuing next week with James Levine leading the Symphony No. 3, *Rhenish*, which was inspired by the composer's environs in Northern Germany and the Rhine River. Also next week, Maestro Levine continues the BSO's two-season cycle of John Harbison's symphonies, which began last month with performances of the Third and will conclude next season with a new, BSO-commissioned Harbison Sixth. Next week's program includes Harbison's Symphony No. 1, a BSO centennial commission premiered by the orchestra under Seiji Ozawa in 1984. Well-known, emotionally intense orchestral music from Wagner's *Tristan und Isolde* completes the program.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Friday 'A'	November 26, 1:30-3:25
Saturday 'B'	November 27, 8-9:55
Tuesday 'C'	November 30, 8-9:55

JAMES LEVINE, conductor

SCHUMANN	Symphony No. 3, *Rhenish*
HARBISON	Symphony No. 1
WAGNER	Prelude and Love-death from *Tristan und Isolde*

Thursday, December 2, 10:30am (Open Rehearsal)

Thursday 'A'	December 2, 8-10
Friday 'B'	December 3, 1:30-3:30
Saturday 'A'	December 4, 8-10

JAMES LEVINE, conductor
NIKOLAJ ZNAIDER, violin

HARBISON	Symphony No. 2
MOZART	Violin Concerto No. 3 in G, K.216
SCHUMANN	Symphony No. 2

Programs and artists subject to change.

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Thursday 'C'	January 6, 8-10:20
Friday Evening	January 7, 8-10:20
Saturday 'B'	January 8, 8-10:20

JAMES LEVINE, conductor
MICHELLE DEYOUNG, mezzo-soprano (Jocasta in *Oedipus*; Judith in *Bluebeard*)
RUSSELL THOMAS, tenor (Oedipus)
MATTHEW PLENK, tenor (Shepherd in *Oedipus*)
ALBERT DOHMEN, baritone (Creon and Messenger in *Oedipus*; Bluebeard)
RAYMOND ACETO, bass (Tiresias in *Oedipus*)
FRANK LANGELLA (Narrator in *Oedipus*)
ŐRS KISFALUDY (Prologue in *Bluebeard*)
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor (in *Oedipus*)

STRAVINSKY	*Oedipus Rex*
BARTÓK	*Bluebeard's Castle*

Sung in Latin (Stravinsky) and Hungarian (Bartók) with English supertitles

Thursday, January 13, 10:30am (Open Rehearsal)

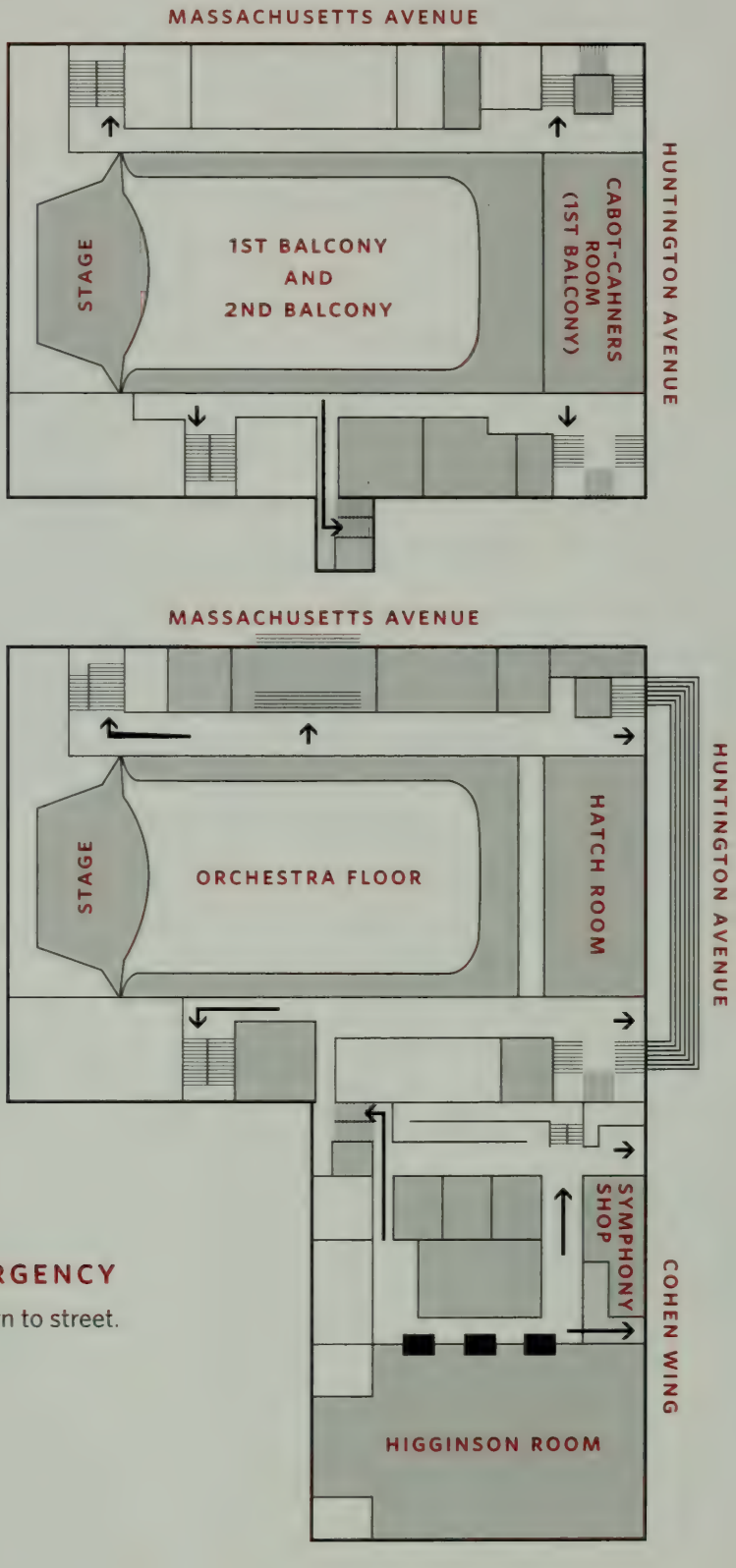
Thursday 'A'	January 13, 8-10
Saturday 'A'	January 15, 8-10
Tuesday 'B'	January 18, 8-10

SIR MARK ELDER, conductor
LARS VOGT, piano

DEBUSSY	Selected Preludes (orch. Colin Matthews)
DELIUS	*Paris: A Nocturne (The Song of a Great City)*
MOZART	Piano Concerto No. 21 in C, K.467
STRAUSS	*Till Eulenspiegel's Merry Pranks*

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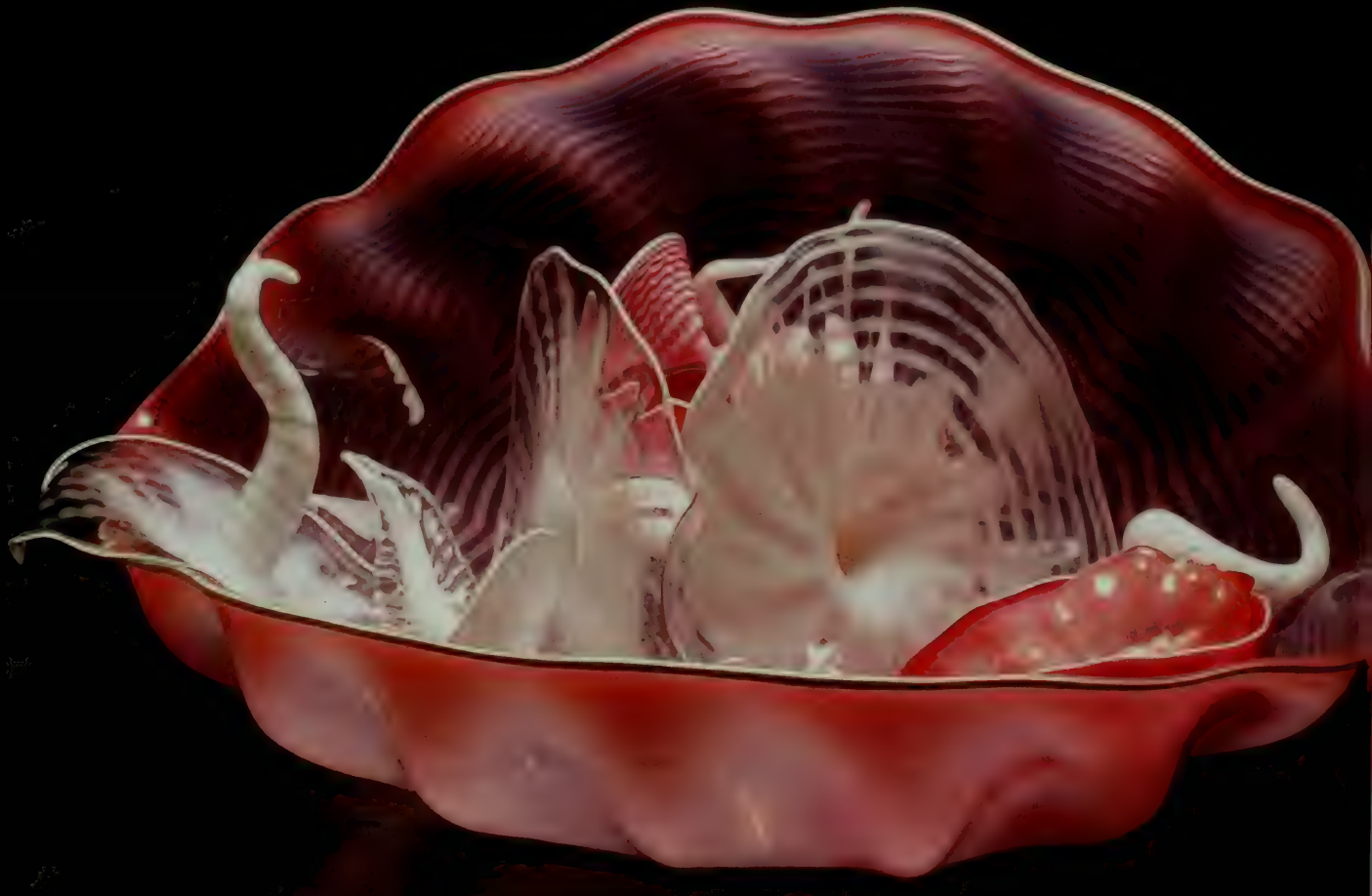
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THE BOSTON CELLO QUARTET
BLAISE DÉJARDIN, cello
ADAM ESBENSEN, cello
MIHAIL JOJATU, cello
ALEXANDRE LECARME, cello

MOZART (arr. Douglas B. Moore)	Overture to *The Marriage of Figaro*
ALBINONI (arr. W. Thomas-Mifune)	Adagio
SCHUBERT (arr. Douglas B. Moore)	*Marche militaire* No. 1 in D, D.733 (Opus 51, No. 1)
MOZART (arr. Valter Dešpalj)	Sonata in D, K.381 Allegro; Andante; Allegro molto
ROSSINI (arr. Douglas B. Moore)	Overture to *The Barber of Seville*
FITZENHAGEN	*Konzertwalzer,* Opus 31
PIAZZOLLA (arr. Blaise Déjardin)	*La muerte del angel*
DÉJARDIN	*Variations on a New World*

Brief Notes on the Program

This is a lot of cellos without a buffer, but don't be afraid. Cellists are generally sensitive, caring, warm souls, passionate when needed, supportive, and generous. And they know how to have fun, which is what this all-cello program is all about.

It's not uncommon to find string quartets, chamber brass ensembles, and other standard types of groups forming from within the ranks of an orchestra, and so it is with cellists. Although the cello ensemble is far from being a "standard" type in terms of compositional genre (unlike, say, the string quartet, piano trio, or wind quintet), the tradition of such an ensemble is actually an established one, particularly within European orchestras. Like-instrument ensembles face a number of challenges, but the cello has such a broad range, both in pitch and timbre, that it has an advantage over many other instruments. The pitch compass covers more than the entire bass-to-soprano vocal range, and if we have a bowed cello playing high and a pizzicato (plucked) cello playing low, it's nearly as different as a flute and a piano. In forming an ensemble to play arrangements of standard repertoire, such as the Mozart and Rossini opera overtures on this program, these cellists have a chance to play the big tunes usually assigned to violins, flutes, and oboes. The arrangements here, all of fairly recent vintage, are (perhaps not surprisingly) by cellists—the German Werner Thomas-Mifune (for "Albinoni"—see below), the Iowa native Douglas B. Moore (who teaches at Williams College—for the Mozart overture and Schubert), the Croatian Valter Dešpalj (Mozart sonata), and the French BSO cellist Blaise Déjardin.

Blaise Déjardin, Adam Esbensen, Mihail Jojatu, and Alexandre Lecarme began discussing the formation of a cello ensemble last year, beginning first with the quartet idea but remaining open to the possibility of expanding the group, should other colleagues heed the call. Having joined the BSO in 2008-09, Déjardin approached the other players about starting the group in his second season with the orchestra. He relates, "What is interesting about the repertoire for cello quartet is that it is mostly created by cellists who just want to play with one another. We have the chance to play the string instrument that has the biggest range, and if some of the cello quartet parts look just like regular cello parts, the player who has the first part usually has to play like a violin—one more reason for us to rotate our seating so we all have a fair share of the hard work." Theresa Borsodi, a colleague and frequent extra player in the BSO, was helpful in providing the quartet with sheet music and suggestions. The group played its first concerts earlier this year. The repertoire (mostly arrangements, but many originals as well) is surprisingly large and warrants further exploration. The present program suggests a cross-section of that repertoire, with old, new, borrowed, and one slightly blue piece (Piazzolla) giving us a broad glimpse of the entertainment potential of this ensemble.

Several of these pieces will be immediately recognizable, of course: **Mozart**'s Overture to *The Marriage of Figaro* (1786) and **Rossini**'s Overture to *The Barber of Seville* (1816) are the most famous. **Albinoni**'s Adagio in G minor, a beautifully plangent and remarkably familiar melody, ironically has little to do with its supposed author. The Venetian Tomaso Albinoni (1671-1751) was a successful Baroque composer, but the Adagio, originally purported to be based on Albinoni's music, was apparently the work of the Italian musicologist Remo Giazotto (1910-1998), who had published the piece as an arrangement of a fragment from an Albinoni sonata.

Franz Schubert wrote a number of characteristic marches—*militaire, caractéristique,* and *héroïque*—for piano duet over the course of his life, illustrating the social origin—family or friends—of a lot of his chamber music. The three *Marches mili-*

taires, D.733 (Opus 51), were written in about 1818. The March on this program is the first of the group, in D major. **Mozart**'s three-movement Sonata in D, K.381, written in Vienna in 1783, was also originally for two pianos; Valter Dešpalj made this arrangement in 1991.

Wilhelm Fitzenhagen (1848-1890) was a cellist and composer born in Seesen, near Hannover in north central Germany. By age twenty-two he had moved to Moscow as professor of the Imperial Conservatory, where he made his reputation. He became friendly with Tchaikovsky, who wrote his Variations on a Rococo Theme for Fitzenhangen (who later heavily edited and bastardized the piece, to Tchaikovsky's chagrin). He was a prolific composer and arranger. His *Konzertwalzer,* Opus 31, is a seven-minute chain of waltzes in the Strauss-family vein, with plenty of intricate countermelody to keep the accompanying cellists busy under the flowing line of the leader.

BSO cellist **Blaise Déjardin** (b.1984) has added to the repertoire with his arrangement of **Piazzolla**'s well-known *La muerte del angel* ("The death of the angel") and his own *Variations on a New World.* Piazzolla (1921-1992), the great Argentine composer and bandoneón master, studied with Boulanger in Paris and melded modern classical and jazz sensibilities with the traditional tango. His *La muerte del angel* is a fast, perpetual-motion romp in the form of a fugue-tango. Déjardin wrote *Variations on a New World* in winter 2005, premiering it with friends in a studio concert of his teacher Philippe Muller at the Conservatoire National Supérieur de Paris the following April. The title refers to a famous Czech symphony written partly in Iowa in 1893.

—Robert Kirzinger

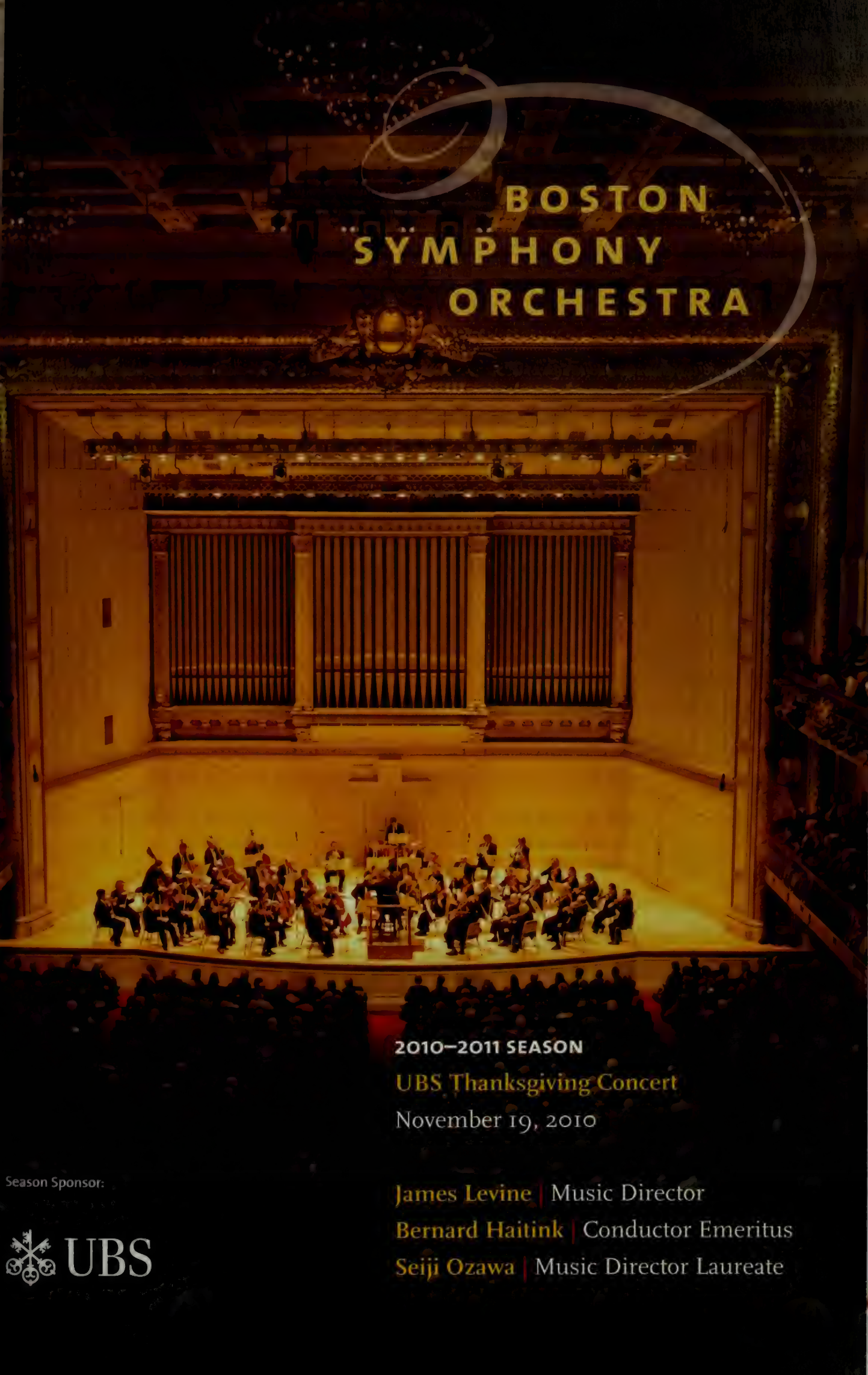
Born in Strasbourg, France, in 1984, **Blaise Déjardin** joined the Boston Symphony Orchestra cello section at the start of the 2008-09 season. He holds a first prize in cello with highest honors from the Conservatoire National Supérieur de Musique of Paris, as well as master of music and graduate diplomas from the New England Conservatory in Boston. His main teachers were Philippe Muller, Laurence Lesser, and Bernard Greenhouse. Mr. Déjardin is the recipient of awards and scholarships funded by the Gregor Piatigorsky Fund, the Fulbright Foundation, the Singer-Polignac Foundation, and the CulturesFrance Foundation. First-prize winner at the Maurice Gendron International Cello Competition in France, he also became the youngest prizewinner at the 6th Adam International Cello Competition in New Zealand. As a soloist, he performed with the Christchurch Symphony Orchestra, the Kuopio Symphony Orchestra, the French Camerata, and various other ensembles. His performances were broadcast on such radio stations as France-Musique, YLE, Radio New Zealand, and VPR. An active performer of new music, Blaise Déjardin gave the U.S. premiere of French composer Edith Canat de Chizy's *Les Formes du vent* for cello solo in 2008. A passionate chamber musician, he has performed in many festivals in France and was invited to participate for two summers at the Steans Institute of the Ravinia Festival in Chicago. From 2001 to 2004, Blaise Déjardin was a member of the European Union Youth Orchestra and the Gustav Mahler Jungendorchester. He is also a founding member of the chamber orchestra A Far Cry.

Cellist **Adam Esbensen** joined the Boston Symphony Orchestra in September 2008, after five years with the Oregon Symphony. He began his studies at the Cleveland Institute of Music, where he studied with Stephen Geber; he earned his master of music degree and a performance award from the Mannes College of Music. During his two years in New York City, Mr. Esbensen studied with Timothy Eddy and per-

formed around the state as part of the Mozart and Chopin festivals. In 2001 he joined the cello section of the Louisville Orchestra, where he played for two years before moving back to his home state of Oregon. While living in Portland, he took an interest in new music as a member of the Fear No Music ensemble and at the Ernest Bloch Composer's Symposium. Mr. Esbensen spent summers at festivals in Taos, Vail, Spoleto (Italy), Bellingham, and San Luis Obispo. Other teachers and influences include Hamilton Cheifetz, John Kadz, and Pamela Frame.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák concerto with the Radio Symphony Orchestra of Bucharest. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.

Cellist **Alexandre Lecarme** joined the Boston Symphony Orchestra in September 2008. A native of Grasse, France, Mr. Lecarme graduated with the Premier Prix de Violoncelle from the Conservatoire National Supérieur de Musique de Paris in 1997. He moved to Boston at the invitation of Roman Totenberg, obtaining an Artist Diploma and master of music degree from Boston University as a recipient of the Saul B. and Naomi R. Cohen Foundation Grant and a Dean's Scholarship. His principal teachers included Jean-Marie Gamard in Paris, David Soyer, Andrés Díaz, Michael Reynolds, and George Neikrug. Mr. Lecarme is an avid chamber musician. As a founding member of the Tancrède Trio, he has performed extensively in the United States and Europe. Highlights have included concerts at Opéra de Nice, at the Salle Olivier Messiaen in Grenoble, France, and at Shermetiev Palace in St. Petersburg for the 300th anniversary of that city. He has collaborated with such artists as Roman Totenberg, Seymour Lipkin, and members of the Tokyo String Quartet, and has participated at the Pablo Casals, Domaine Forget, Kneisel Hall, and Norfolk chamber music festivals. In 2007, while a Fellow of the Tanglewood Music Center, he was principal cello of the TMC Orchestra for Verdi's *Don Carlo* under James Levine. Mr. Lecarme has released three CDs for Hammond GMAC Performing Arts, including works by Bach, Debussy, Schubert, Beethoven, and, most recently, cello sonatas of Rachmaninoff and Franck. The Saul B. and Naomi R. Cohen Foundation has generously loaned Mr. Lecarme a cello by JB Vuillaume.



2010–2011 SEASON

UBS Thanksgiving Concert

November 19, 2010

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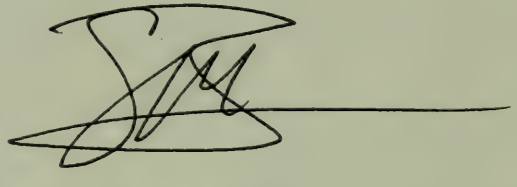
As the ongoing exclusive Season Sponsor, UBS is pleased to partner with the Boston Symphony Orchestra to bring the seventh annual UBS Thanksgiving concert to our guests.

With Symphony Hall providing a spectacular backdrop, the evening celebrates the Thanksgiving tradition by evoking the spirit, pride, and history of both the city of Boston and this uniquely American holiday.

As an extension of our partnership, UBS is thrilled to be the inaugural Lead Sponsor of the BSO Academy School Initiative pilot program at the Thomas A. Edison School in Brighton. I invite you to read more about the initiative in the center of this program book. We would also like to extend a special welcome to the Edison and other Boston-area school teachers, who are joining us on this festive occasion.

UBS's exclusive season sponsorship of the BSO and new partnership with the Edison School reflect the firm's dedication to supporting the communities where we live and work, as well as a philosophy of working collaboratively with our clients and partners in pursuit of a common goal.

We hope you enjoy this evening's performance and wish you all a healthy and happy holiday season.



Stephen H. Brown
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A Letter from Mark Volpe

On behalf of the Boston Symphony Orchestra, welcome to the seventh annual UBS Thanksgiving Concert.

The importance of arts and music in public education has always been a core component of the BSO's mission. A few weeks back, we announced an innovative new partnership with the Boston Public Schools created to support the expansion of music education in city schools: the BSO Academy School Initiative at the Thomas A. Edison School in Brighton. Through a curriculum developed by the BSO Education Department and Edison School music faculty, this pilot program offers ongoing student interaction with professional musicians and access to the BSO's extensive education programs, providing students with a unique and high-level music program and an increased appreciation of their own school community. It is our hope that the BSO Academy School Initiative will inspire a far-reaching appreciation of the critical role the arts play in creating a full-spectrum educational experience.

As an extension of its eighth year as the exclusive season sponsor of the BSO, we are pleased and honored to share that UBS is supporting the BSO Academy School Initiative at the Edison School as its inaugural lead sponsor. Through UBS's generosity, Edison students will receive individual lessons for instrumental students twice a week, ensemble coachings with BSO and BSO-affiliated musicians throughout the school year, Friday school performances, and opportunities to attend concerts and rehearsals at Symphony Hall, including yesterday's BSO rehearsal for tonight's concert.

Though we're starting with just one school our dreams are big: to make music and the arts an integral part of every Boston Public School classroom, creating an environment where the arts are experienced fully, with their effects lasting a lifetime, no matter what field of interest each student pursues. We are indebted to UBS for helping us launch this very important program in our community.

Thank you for joining us at Symphony Hall tonight, and on behalf of the BSO, best wishes for a happy and healthy Thanksgiving holiday.



Mark Volpe
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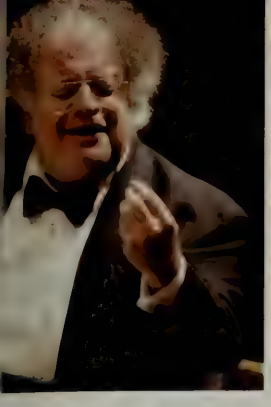
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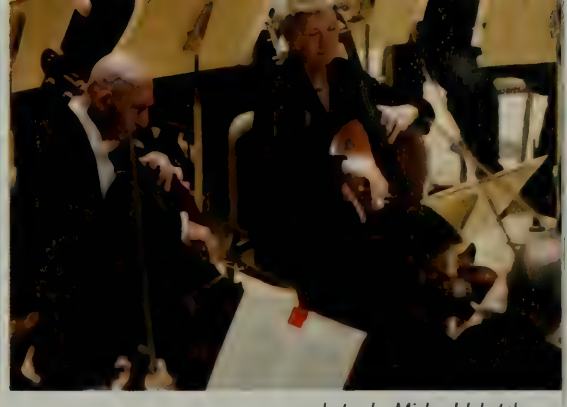
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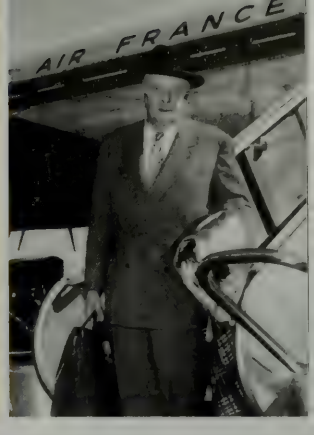
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

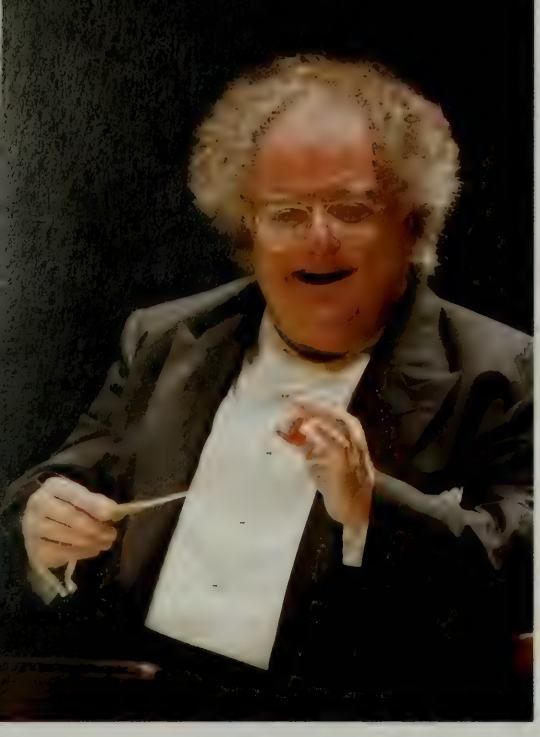
- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

BOSTON SYMPHONY ORCHESTRA

NEW OFFERINGS



New Series

UnderScore Fridays

Audience members hear directly from the conductor about each program, and an early 7pm start-time allows attendees to socialize with the artists following the performance. Three Friday evenings at 7pm (includes complimentary post-concert reception).

January 14, February 11, March 25

BSO 101: Are You Listening?

A New Free Adult Education Series

Join BSO Director of Program Publications Marc Mandel on four Wednesdays at Symphony Hall, 5:30-6:45pm, followed by a reception. Details at *bso.org*. RSVP required.

October 27, November 10, January 12, March 30

Digital Music Seminars

Baffled by digital music? Free digital music seminars will be offered prior to several BSO concerts during the season. Learn how to download music. Know what music formats best suits your needs. Explore the BSO's various new media initiatives. Visit *bso.org* for more details.

October 9, 21, 26, 30
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Boston Symphony Orchestra

2010–2011

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Charles Munch chair, fully funded in perpetuity

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Adam Esbensen *

Blaise Déjardin *

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Joseph Hearne

James Orleans *

Todd Seeber *
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John Stovall *

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(position vacant)
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Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

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SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

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Boston Symphony Orchestra

130th season, 2010–2011

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Friday, November 19, 8pm

KURT MASUR conducting

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MARKING THE 200TH ANNIVERSARY OF SCHUMANN'S BIRTH

SYMPHONY NO. 1 IN B-FLAT, OPUS 38, "SPRING"

Andante un poco maestoso—Allegro molto vivace
Larghetto
Scherzo: Molto vivace—Molto più vivace—Tempo I
Allegro animato e grazioso

PIANO CONCERTO IN A MINOR, OPUS 54

Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace

NELSON FREIRE

{ I N T E R M I S S I O N }

SYMPHONY NO. 4 IN D MINOR, OPUS 120

Ziemlich langsam [Rather slow]—Lebhaft [Lively]
Romanze. Ziemlich langsam
Scherzo. Lebhaft; Trio
Langsam—Lebhaft—Schneller [Faster]—Presto

UBS IS PROUD TO SPONSOR THE BSO'S 2010-2011 SEASON.

This concert will end about 10.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XIX. CONCERT.

SATURDAY, MARCH 4TH, AT 8, P. M.

PROGRAMME.

OVERTURE to Schiller's "Maid of Orleans." Op. 91. MOSCHELES.

AIR. (Orpheus.) . . . . . GLUCK.

SYMPHONY in B-flat. No. 1, op 38. . . . SCHUMANN.

Andante un poco maestoso; Allegro molto vivace.—Larghetto.
Scherzo. (Molto vivace.)—Allegro animato e grazioso.—

HUNGARIAN FANTASY
FOR PIANOFORTE AND ORCHESTRA. . . . . LISZT.

OVERTURE. (Leonore.) No. 3, op. 72. . . . BEETHOVEN.

SOLOISTS:

Miss MATHILDE PHILLIPPS, Contralto,

Miss MARIE HEIMLICHER, Pianoforte.

MISS HEIMLICHER will use a CHICKERING PIANO.

Program page from the first Boston Symphony performance of Schumann's Symphony No. 1 ("Spring") on March 4, 1882, during the BSO's inaugural season (BSO Archives)



Robert Schumann

Symphony No. 1 in B-flat, Opus 38, "Spring"

ROBERT SCHUMANN was born in Zwickau, Saxony, on June 8, 1810, and died in an asylum at Endenich, near Bonn, on July 29, 1856. He sketched his "Spring" Symphony in just four days, January 23-26, 1841, and completed the score less than a month later, on February 20. Felix Mendelssohn led the first performance on March 31 that same year, in a pension fund concert of the Gewandhaus Orchestra of Leipzig. The dedication of the symphony is to Friedrich August, King of Saxony.

THE SCORE OF SCHUMANN'S SYMPHONY NO. 1 calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, triangle, and strings.

Robert Schumann's First Symphony was completed in 1841, a year of fertile and diverse activity in European music. A brief scan of this year reveals Chopin composing his F minor Ballade, Liszt his second version of the *Transcendental Etudes*, Mendelssohn his *Scottish* Symphony, and Wagner and Verdi launching their careers with *Rienzi* and *Nabucco*. All these men were born within four years of each other and constitute, along with the somewhat older Berlioz, a tremendous new gathering of forces. They form the first musical generation to identify consciously with the Romantic movement long since fully acknowledged in other arts.

Together with the influence of other arts, especially literature, these men were stimulated by the achievements of the Italian operatic melodists of the 1820s, by the works of Schubert's last years, and by a new interest in late Baroque music. But the liberating effect of Beethoven's music must be especially emphasized, since it has been misunderstood. We still read about the necessity to evade Beethoven, to go on in spite of him, and other negative tasks assigned to this first Romantic generation. But he was above all an energizing force, expanding and making available to a greater variety of musical talents

An 1839 drawing of Schubert by Josef Kriehuber

the musical vocabulary of the early 1800s.

It is particularly Beethoven's last piano sonatas, more than the quartets and symphonies, that reverberate in the music of the first generation of Romantics—most of whom thought through the piano. These sonatas of Beethoven suggested a new kind of narrative style, free of the necessity to define in sonata-allegro terms each moment in the form. The Schumann piano miniature, the crucial expressive vehicle of his early years, is seeded in the Beethoven piano sonatas. Even as Schumann worked himself away from his natural arena—songs and short piano pieces—toward the symphonic, choral, and sonata composition which he considered a higher calling, the piano remained an underlying sonority.

It is in this context that we must consider his controversial orchestration. Schumann's First Symphony shares with his other symphonies an orchestral sonority that strives to retain the piano's dense tone weight and the mystery of its pedal. All the symphonies have been considered over-scored, and there is some legitimacy to this claim; but it is worth consideration that Schumann's orchestration—doubled, middle-register-dominated, and anti-solo—is partly the sound of this era: much of Mendelssohn and Wagner from this period is thick, and the thickness conveys intensity. Later eras have been uncomfortable with this sound, but this is partly a turn against the entire aesthetic of early Romanticism.*

Schumann intended the opening of his *Spring* Symphony to be heard as a call to awakening, composing it in "the vernal passion that sways men until they are very old, and which surprises them again with each year." Unfortunately the initial bloom of this phrase was somewhat dampened when Schumann discovered at the first rehearsal that his natural horns and trumpets sounded muddy and indistinct on the lower notes of his motive. He decided to begin the phrase a third higher, on D, thus giving the first two phrases the same melody, and weakening the staged approach to the thrilling D minor chord that begins the third phrase. (This chord is rich both in fervent drama and in key-area implications for the rest of the piece.) A reinstatement of the original intentions, aided by the use of modern brass, as in the present performances, seems desirable, and hardly qualifies as a reorchestration of the kind so often practiced upon these symphonies.

This opening motto is a setting of a line from a poem by Adolf Boettger: the line runs "*Im Tale blüht der Frühling auf!*" ("In the valley spring is blossoming!"), its rhythm unmistakable in Schumann's version. This opening makes explicit a secret condition of much of Schumann's instrumental music—hidden words behind the notes. It is with the help of such extramusical associations that Schumann achieves the unique atmospheric world inhabited by each of his symphonies. The *Spring* Symphony is based on two poems by Boettger; Schumann originally had titles for the movements paralleling moments in the poems—"Spring's Awakening," "Evening," "Joyful Playing," and "Full Spring" (or "Spring's Farewell"). Like many composers, he was less interested in these verbal guideposts as he gained dis-

* One might add that this is also a sound exacerbated and not helped by poorly balanced performances on modern instruments.—*Ed.*



Aka/Wikimedia Commons

Robert Schumann memorial in Zwickau, his birthplace

tance from the piece. Very often a composer will seize on poetic or narrative images to free an abstract musical thought-line already brewing in his subconscious, and in the calm that follows remains interested only in those musical urges that were primary to him.

The first motto notes of the *Spring* Symphony become the dominating motive in the ensuing movement. In adapting his Lied-style forms to larger spans, motivic reiteration and expansion is Schumann's primary resource. Not a writer of free-wheeling melodies like Chopin or Berlioz, he joins motives together into melody, or creates driving development passages out of close motivic repetition. In the *Spring* Symphony the motivic working is a spontaneous mode of thought. (Later in his career it seems to be thought of more in formal terms, with some loss in naturalness, compensated by a touching simplicity of harmony and gesture.)

The first movement has the first of the independent, poetic codas that are special to this symphony, inspirations that close each of the first three movements with something seemingly new, but revealed as foreshadowing of what is to come. The one in the first movement is in Schumann's warmest hymn-like manner, expressing the inward (Eusebian) side of his nature.*

Often in Schumann's orchestral music, the spirit seems more important than the detail, but the second movement produces some memorable details as well. The lavish afterbeat wind chords behind the cellos' statement of the main theme in B-flat, and the rich combination of octave violin descant and viola triplets at the next statement, are just a few of the many subtle settings in which the rondo theme is shown.

* Florestan and Eusebius were literary personas used by Schumann in his critical writings for the *Neue Zeitschrift für Musik* ("New Journal for Music"), which he co-founded with friends in Leipzig in 1834.—*Ed.*

In the third movement Schumann uses the minor key without menace or foreboding, instead reflecting the romantic stirrings of the first D minor in the prelude. The harmonic scheme is unusual, with other keys seeming equally balanced with tonic in the opening strain.

The finale has an operatic exuberance, with even a brief outdoor cadenza, and a very attractive main subject. The development and coda become serious, especially in the gliding sequences that recall Schubert's big C major symphony, so revered by Schumann. But the overall impression is one of Schumann's most unified affects, Florestan and Eusebius joined in positive feelings.

One of Schumann's special qualities is his ability to establish a one-to-one relationship with his listener, to sort that listener out from the crowd and speak only to him or her. This is an essential Romantic ambition, and Schumann's achievement of it brings him close as a personality in a way not available to a less open temperament. Like other Romantic artists who ended in madness, he paid for his intense way of living, and his dualized nature, divided between action and withdrawal, was both substance for poetic fantasy and a dangerous problem. If a rebirth of the spirit of early Romanticism is possible (or even desirable), the artist would once again have to risk being as revealed and present to his listener as is Schumann.

John Harbison

JOHN HARBISON *wrote this program note on Robert Schumann's Symphony No. 1 in 1977 for performances played by the Boston Symphony Orchestra in March of that year. Harbison's own First and Second symphonies are being played here next week and the week after as part of the BSO's complete Harbison symphony cycle to be concluded next season.*

THE FIRST AMERICAN PERFORMANCE OF SCHUMANN'S "SPRING" SYMPHONY *was given in Boston on January 15, 1853, by the orchestra of the Musical Fund Society under the direction of F. Suck.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Schumann's Symphony No. 1 was given on March 4, 1882, with Georg Henschel conducting, during the orchestra's first season. The most recent subscription performances were in January and February 1983, with Kurt Masur and then Joseph Silverstein conducting. The BSO's most recent Tanglewood performance was on July 12, 1992, with Hermann Michael conducting.*

Program notes continue on page 27.

UBS

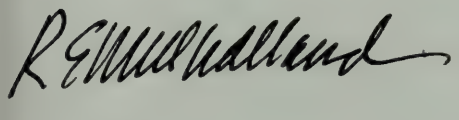
UBS & the Community

At UBS, we believe that giving back to the communities in which we live and work is important to the lasting success of our firm. Whether it's by volunteering with local community partners or through grants and donations, we are committed to making a measurable impact.

Here in Boston, we have expanded our partnership with the Boston Symphony Orchestra to become the inaugural Lead Sponsor of the BSO Academy School Initiative pilot program at the Thomas A. Edison School in Brighton. The goal of this initiative is to address the growing need for arts education — something that is often lacking in many of our nation's public schools. This partnership gives these students — our future artists — the opportunity to learn from and be inspired by some of the world's best professional musicians. We invite you to learn more about this initiative in the following pages.

In October, more than 35 UBS employees in the Boston area volunteered their time to revitalize classrooms and playgrounds at the Thomas A. Edison School through our firm's annual National Community Engagement Month program. Many employees show their support throughout the year by participating in giving drives and other initiatives to help organizations raise funds. Activities like these are a reflection of our commitment to serving our communities, and they wouldn't be possible without partners like the BSO and the Edison School.

Today, many families around the world are struggling both financially and emotionally. They need our help, and that's where you, and all of us at UBS, come in. Thanks for your continued support.



Robert E. Mulholland
Group Managing Director
Head of Wealth Management Advisor Group

About the BSO Academy School Initiative

This fall, the Boston Symphony Orchestra launched the BSO Academy School Initiative. This innovative new partnership with the Boston Public Schools was created to support the expansion of music education in city schools, with a pilot program at the Thomas A. Edison School in Brighton. The project will serve the entire student body of 775 students at the Edison School. Through the interplay of a rigorous and dynamic music curriculum and instrument and vocal study focusing on students — but also involving teachers and parents — this Initiative offers ongoing student interaction with professional musicians and access to the BSO's extensive education programs. In addition, the Initiative offers students an opportunity to experience multi-dimensional learning through an integrated music curriculum — an approach that has been widely proven to promote deep learning and student motivation in multiple areas.

As an extension of our eighth year as the exclusive season sponsor of the BSO, UBS is supporting the BSO Academy School Initiative as its inaugural Lead Sponsor. UBS's sponsorship will support individual twice-weekly instrumental lessons, coaching opportunities by BSO and BSO-affiliated musicians, Friday school performances and access to BSO activities, such as yesterday's BSO rehearsal for this evening's concert.

The three major goals of the BSO Academy School Initiative curriculum are: 1) to provide high-level K-8 music education that meets and exceeds "best practices" in arts education as defined by the Boston Public Schools Arts Expansion Initiative; 2) to create a school community with parents, teachers, and students through the use of music as a unifying element of school culture; and 3) to help students develop a skill set that can prepare them for success in high school, college, and beyond.

There are six core elements that have been laid out to achieve these goals: 1) provide sequential, standards-based music curriculum for all Edison students; 2) bring an integrated arts curriculum to all Edison classrooms over the next three years; 3) augment the school's basic music instruction with individual lessons and coaching sessions from BSO musicians

and music organizations from the Boston arts community; 4) provide regular visits from BSO musicians to support instrument study and organize regular Friday "performance hour" programs featuring professional ensembles from across Boston; 5) enable student participation in existing BSO education programs such as Youth Concerts and Open Rehearsals; and 6) building a learning community around a culture of music for students and teachers, as well as parents and into the surrounding community.

The BSO Academy School Initiative strives to address the needs in arts education identified by the Boston Public Schools Arts Expansion Initiative in 2008, which indicated that despite federal and state designation of arts as a core academic subject, only 81% of Boston's public school students in K-8 schools and 76% of students in K-5 schools received arts instruction once weekly for the full school year. Only 11% of students in K-8 schools and 13% of students in K-5 schools received arts instruction at the higher "best practice" benchmark of twice weekly instruction. With most of the district's available arts funding dedicated to salaries for school-based arts faculty, partnerships with external arts partners are vital to augmenting and bolstering the arts opportunities available in the Boston Public Schools.



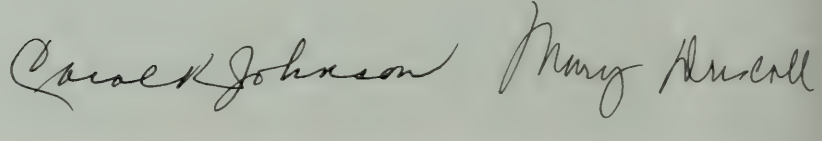
L-R Peter Alberding, UBS Managing Director Boston Complex, BSO piccolo and UBS Musician-in-Residence Cynthia Meyers, and BSO Managing Director Mark Volpe at the Thomas A. Edison School Open House on October 6, which featured the announcement of the BSO Academy School Initiative and a performance by Meyers and other BSO Musicians.

About the Thomas A. Edison School

The faculty, staff, and students of the Thomas A. Edison School are honored to be the pilot school for the Boston Symphony Orchestra (BSO) Academy School Initiative, and are very appreciative of UBS's support of this vital program.

The Thomas A. Edison School is a newly-formed K-8 school of 775 students in Brighton, created in 2009 through the merger of two elementary schools and one middle school. With a student population from 63 countries speaking 22 different languages, the Edison was selected to be the BSO Academy's pilot school for its distinctive community of students who would especially benefit from the innovative music program. We are engaged in building a safe, nurturing learning community around the culture of music by providing exemplary K-8 music education through a sequential, standards-based music curriculum; creating a community of parents, teachers, and students using music as a unifying element; and teaching the 21st century skills that will prepare the Edison students for success in high school, college, and beyond. The Edison is a shining example of the district's Arts Expansion Initiative, a public-private partnership that provides all students Grades K-8 with weekly arts experiences.

Committed to harnessing the power of the arts as a way to drive student achievement, we are so proud to collaborate with the BSO and UBS to ensure our students are exposed to arts in a meaningful and thoughtful manner. We are delighted to have Edison and other area public school teachers attending this evening's performance, and once again thank the BSO and UBS for providing our students with an educational opportunity that will last a lifetime. Happy Thanksgiving to all!



Carol R. Johnson
Superintendent
Boston Public Schools

Mary Driscoll
Principal
Thomas A. Edison School

BSO Academy Activities at the Thomas A. Edison School Fall 2010

At the Edison School

October 15	Latin Band Rumbanama
November 4	Mark Volpe, BSO, and Peter Alberding, UBS, act as Principals for the Day at the Edison School
November 5	UBS Musician-in-Residence, Cynthia Meyers' quintet
November 12	African drumming with Jeremy Cohen

Musician-In-Residence visits

October 18 – 22, November 1 – 5, December 6 – 10

At Symphony Hall

October 28	Edison 8th graders at BSO high school open rehearsal
November 18	Edison 5th – 8th graders attend UBS Thanksgiving concert rehearsal with post-rehearsal talk by Cynthia Meyers
November 19	200 local educators, 60 from Edison, attend UBS Thanksgiving Concert

UBS Community Engagement Month

Each October at UBS, our commitment to making a difference culminates through Community Engagement Month — Wealth Management America's annual month of service. Since 2007, employee volunteers have shown a significant commitment to improving our communities through volunteering. Last year, more than 1,300 UBS employees and their friends and families left a lasting impression on education organizations enhancing the learning environment for thousands of children.

Building on the BSO Academy School Initiative partnership with the Edison School, Boston-area UBS employees volunteered on projects through Community Engagement Month. On Saturday, October 9, employees and their family and friends spent the day at the Edison painting classrooms, playing colorful line games on the playlot, and creating a counseling room for the K-8 students that attend the school.



Boston area UBS employees volunteer at the Edison School with Mary Driscoll, Principal, Peter Alberding, UBS Managing Director Boston Complex, and Max Bardeen UBS Managing Director, Private Wealth Management Boston during the firm's Community Engagement Month.

An Interview with Cynthia Meyers, BSO piccolo and UBS Musician-in-Residence at the Thomas A. Edison School

Cynthia, can you tell us about your earliest experience with music education?

The town where I grew up, Somerset, PA, was not a big town, nor was it a wealthy school district, but it did give students the opportunity to play an instrument starting in the 4th grade. We were given a chance to sample the various instruments and I wanted to play the oboe. Due to the cost of the reeds, the band directors reserved that instrument for older kids, so my second choice was the flute. I grew up listening to *Peter and the Wolf* and immediately associated both of these instruments with something very special.

How did these experiences in the public schools impact your future and your career path?

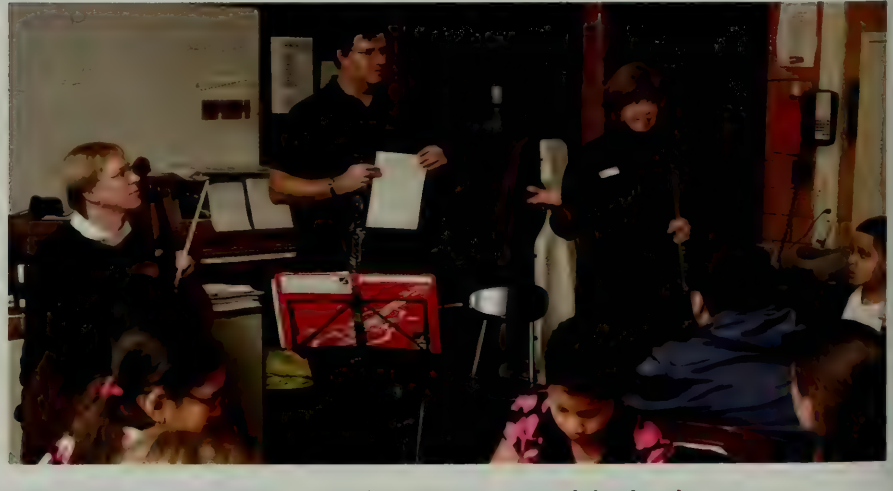
Through the music program at school, I was exposed to the music of Handel, Mozart, Offenbach, Holst, Prokofiev, and even Stravinsky's *Petrushka*. Without this early exposure, I am confident that I would not have been able to begin the travel down the path toward the BSO.

Outside of playing with an orchestra, what other roles can a public school music education program prepare you for?

Some of my classmates from that time have gone on to pursue careers in music as not only performers, but also wonderful educators. They have been able to pass on the gift that was given to them through exposure to great music through the public school environment.

Why have you chosen to take part in the BSO Academy School Initiative Program as the UBS Musician-in-Residence?

Music is a wonderful resource that can expand a child's view of the world, whether or not they choose to become musicians, scientists, doctors, lawyers, or accountants. It is relevant in every way. It is essential that we preserve this resource in our public schools. I am happy to do my part to keep music education alive and accessible.



UBS Musician-in-Residence Cynthia Meyers at work in the classroom.



Robert Schumann

Piano Concerto in A minor, Opus 54

ROBERT SCHUMANN was born in Zwickau, Saxony, on June 8, 1810, and died in an asylum at Endenich, near Bonn, on July 29, 1856. Between May 4 and 20 of 1841, he composed a "Concert Fantasy" in A minor for piano and orchestra, and on August 8 that year, Clara Schumann played it through twice at a closed rehearsal of the Leipzig Gewandhaus Orchestra with Felix Mendelssohn conducting. Four years later, beginning in late May 1845, he reworked the Fantasy into the first movement of his Piano Concerto, completing the second movement on July 16 and the finale on July 31 that same year. Clara Schumann was soloist for the first performance of the concerto on December 4, 1845, in Dresden, with Ferdinand Hiller, to whom the work is dedicated, conducting.

IN ADDITION TO THE SOLO PIANO, the score of Schumann's piano concerto calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Clara Schumann, *née* Wieck, was a celebrated keyboard artist from her youth, and she was renowned through her long life (1819-96) for her musical intelligence, taste, sensibility, warm communicativeness, and truly uncommon ear for pianistic euphony. She was a gifted and skilled composer, and Brahms, who was profoundly attached to her when he was in his early twenties and she in her middle thirties—and indeed all his life, though eventually at a less dangerous temperature—never ceased to value her musical judgment.

Robert and Clara's marriage, though in most ways extraordinarily happy, was difficult, what with his psychic fragility and her demanding and conflicting roles as an artist, an artist's wife, and a mother who bore eight children in fourteen years. They met when Clara was nine and Robert—then an unwilling and easily distracted, moody, piano-playing law student at the University of Leipzig—came to her father, the celebrated piano pedagogue Friedrich Wieck, for lessons. It was in 1840, after various familial, legal, psychological, and financial obstacles, that they married. Most of Schumann's greatest piano works come from the difficult time preceding their marriage. 1840 became his great year of song.

Clara Schumann was ambitious for her thirty-year-old husband and urged him to con-

quer the world of orchestral music as well. He had actually ventured into that territory a few times, making starts on four piano concertos and writing a rather jejune symphony in G minor, but he had not yet met with success. He now went ahead and produced a superb Concert Fantasy with Orchestra for Clara, as well as writing two symphonies: the *Spring*, and the first version of the D minor (now known almost exclusively in its revised form of 1851 and listed as No. 4). He could interest neither publishers nor orchestras in the one-movement Concert Fantasy, and so he expanded it into a full-length three-movement concerto. In doing so he revised the original Fantasy, making choices, as almost always he was apt to do whenever he had second thoughts, in the direction of safety and conventionality. (One can only guess whether the revisions reflect Schumann's own musical convictions or responses to the urgings of the more conservative Clara.) The full-dress, three-movement concerto was introduced by Clara in Dresden in December 1845.*

In 1839, Robert had written to Clara: "Concerning concertos, I've already said to you they are hybrids of symphony, concerto, and big sonata. I see that I can't write a concerto for

* The Fantasy in its original form was not heard again until the summer of 1967, when the late pianist Malcolm Frager played it at a reading rehearsal with the Tanglewood Music Center Orchestra, Erich Leinsdorf conducting. The following summer, also at Tanglewood but with the Boston Symphony, Frager and Leinsdorf gave the Fantasy its first public performance, this time using it as the first movement of the piano concerto. Frager was a fervent champion of the original version of the first movement, playing it whenever he could persuade a conductor to let him do so.





Robert and Clara Schumann

virtuosi and have to think of something else." He did. Now, in June 1845, while the metamorphosis of the Concert Fantasy was in progress, Clara Schumann noted in her diary how delighted she was at last to be getting "a big bravura piece" out of Robert (she meant one with orchestra), and to us, even if it is not dazzling by Liszt-Tchaikovsky-Rachmaninoff standards, the Schumann concerto is a satisfying occasion for pianistic display, while of course being also very much more than that. (On the other hand, compared to the concertos by Thalberg, Pixis, and Herz that Clara had played as a young prodigy, Schumann's concerto, considered strictly as bravura stuff, is tame by comparison.)

Schumann's "something else" was noticed. Most of the chroniclers of the first public performances, along with noticing how effective an advocate Clara was for the concerto, were also attuned to the idea that something new—and very pleasing—was happening in this work. Many of them noted as well that the concerto needs an exceptionally attentive and sensitive conductor. F.W.M., who reviewed the first performance in Leipzig on New Year's Day 1846 for the *Neue Zeitschrift für Musik*, wrote that the many interchanges between solo and orchestra made the first movement harder to grasp at first hearing than the other two. One thing that strikes us about this first movement—but perhaps only in a very good performance—is how mercurial it is, how frequent, rapid, and sometimes radical its mood-swings are. Or, to put it another way, how Schumannesque it is.

The opening is as dramatic as can be. The orchestra fires the starting gun, a single eighth-note E, and the piano moves out of the blocks with a powerful cascade of fully voiced chords. Not only is the cascade itself dramatic, so is the contrast between it and the wistful oboe tune it introduces, and which the piano immediately repeats. Schumann, like many composers before him and quite a few since (as, for example, Alban Berg in his Violin Concerto), was fond of encoding names in musical notation. Bearing in mind that

what we call B-natural, the Germans call H, you can see that the first four notes of oboe theme could be taken to spell "Chiara," or "CHiArA," using those letters that have musical counterparts (C/B-natural/A/A) in this Italian version of Clara's name, a version that occurs in Schumann's fanciful prose writings and, in its affectionate diminutive of "Chiarina," in his great solo piano work *Carnaval* of 1834-35. Whether or not Schumann intended it as "Chiara," this oboe theme dominates the entire movement, and reappears also to effect the transition into the finale.*

Clara Schumann noted in her diary the delicacy of the way the piano and orchestra are interwoven, and among the pianist's tasks is sometimes to be an accompanist—the lyric clarinet solo in the first movement is the most prominent example. And to be a good accompanist means to be a superlative musician: intuitive, alert, ever listening. The pianist gets a grand, wonderfully sonorous cadenza at the end of the first movement, but above all the Schumann concerto is a work of conversation both intimate and playful—whether in the almost whimsically varied first movement, the confidences exchanged in the brief middle movement, or in the splendidly energized finale.

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST AMERICAN PERFORMANCE OF SCHUMANN'S PIANO CONCERTO *was given by the Philharmonic Society of New York on March 26, 1859, at Niblo's Garden, with Sebastian Bach Mills as soloist under the direction of Carl Bergmann. The first Boston performance of Schumann's Piano Concerto took place on November 23, 1866, in a Harvard Musical Association concert, with soloist Otto Dresel and Carl Zerrahn conducting at the Boston Music Hall.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Schumann's Piano Concerto was given on October 7, 1882, during the orchestra's second season, by conductor Georg Henschel with soloist Carl Baermann. Pianist Garrick Ohlsson was soloist in the most recent Tanglewood performance, on July 20, 2008, with Shi-Yeon Sung conducting. The most recent subscription performances were in October 2008, with soloist Maurizio Pollini under the direction of James Levine.*

* Composers who wrote themselves (as it were) into their music include J.S. Bach (B-flat/A/C/B-natural, our B-flat being the Germans' B and our B-natural the Germans' H) and Dmitri Shostakovich (as DSCH, D/E-flat/C/B-natural, using the transliteration SCHostakovich for the composer's last name, and with our E-flat being the Germans' S).—*Ed.*



Robert Schumann

Symphony No. 4 in D minor, Opus 120

ROBERT SCHUMANN composed his D minor symphony originally in late 1841, not long after completing his First Symphony (the D minor was thus second in order of composition), but an unsuccessful performance discouraged him from publishing it. Not until 1851 did he return to the work, revise it considerably in orchestration and a few structural details, and publish it as his Symphony No. 4. The first performance of this final version took place under his own direction on December 30, 1852, in Düsseldorf.

THE SCORE OF THE SYMPHONY calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Late in May 1841, Clara Schumann noted in the diary that she kept jointly with her husband Robert: "Sometimes I hear D minor strains resounding wildly in the distance." Those strains were emanating from Schumann's study, where he was hard at work at the keyboard on a symphony in D minor that would keep him occupied until October of the same year. Well before he undertook this effort, Clara would have had ample opportunity to eavesdrop on his labors. (Actually, Schumann's working habits posed something of a problem for her; while composing, he preferred that Clara refrain from practicing the piano.) During the early months of 1841, Schumann had been incredibly productive. In a mere four days toward the end of January he completed the sketches for his First Symphony in B-flat (Opus 38), which received its warmly applauded premiere with the Leipzig Gewandhaus in March. In the following months, he drafted the Ouverture, Scherzo und Finale (Opus 52), a lighthearted companion piece to its more ambitious predecessor. Among the least well-known of Schumann's compositions for orchestra, this was first aired publicly on a December concert at the Gewandhaus, the same program on which the D minor symphony was also premiered. While orchestrating the last movement of

Daguerreotype of Robert Schumann, Hamburg, 1850

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

VI. CONCERT.

SATURDAY, NOVEMBER 11TH, AT 8, P. M.

PROGRAMME.

PRELUDE. (Parsifal.) [FIRST TIME.] . . . . . WAGNER.

ARIA. . . . . STRADELLA.

SYMPHONY in D Minor, No. 4, op. 120. . . . SCHUMANN.

Introduction; Allegro; Romance; Scherzo and Finale.—

ARIA. . . . . MOZART.

PRELUDE. (Parsifal.)
HULDIGUNGS MARSCH. } . . . . . WAGNER.

SOLOIST:

MISS EMILY WINANT.

Program page from the first Boston Symphony performance of Schumann's Symphony No. 4 on November 11, 1882, during the BSO's second season (BSO Archives)

the Ouverture, Scherzo und Finale in May, Schumann simultaneously began to sketch out a Phantasie in A minor for piano and orchestra, a work better-known in its later and somewhat revised incarnation as the first movement of the A minor piano concerto (Opus 54).

The sustained productivity of Schumann's aptly named "symphonic year" was a long time in the making. His earliest effort along these lines dates back to the late 1820s, a time when he was ostensibly pursuing a degree in law at the University of Leipzig, but was in fact far more interested in honing his burgeoning musical skills. One of his first serious attempts at composition from that period was a piano quartet in C minor that he left in a partially finished state, intending eventually to "cobble it into a symphony." This plan failed to materialize, its only tangible traces being a number of orchestrational cues that Schumann entered into his manuscript copy of the quartet. During the early 1830s Schumann's thoughts turned to a concert overture—or perhaps even an opera—based on Shakespeare's *Hamlet*. Although this project never came to fruition, Schumann recycled some of his sketch materials in a G minor symphony for which he drafted only an opening pair of movements. Premiered in Zwickau, his hometown, in 1832, the first movement of the never-completed symphony offers a foretaste of things to come.

If these many false starts indicate that symphonies did not flow as easily from Schumann's pen as did songs and piano pieces, he could take some comfort in the fact that the genre of symphony posed a major challenge to nearly all of the composers of his generation. As a critic, Schumann addressed the problem on numerous occasions in the pages of the *Neue Zeitschrift für Musik*, the journal that he and a group of like-minded thinkers had founded in 1834. Writing in 1839, he claimed that most of the symphonic works of his contemporaries amounted to little more than "pale imitations" of Beethoven. Only rarely did he detect signs of "a genuine preservation or mastery of the grand form, where ideas alternate in rapid succession and yet are linked by an inner spiritual bond." In other words, a major source of the aspiring composer's inspiration—the symphonies of Beethoven—proved to be an obstacle to the originality of expression that was a sine qua non for artistic success.

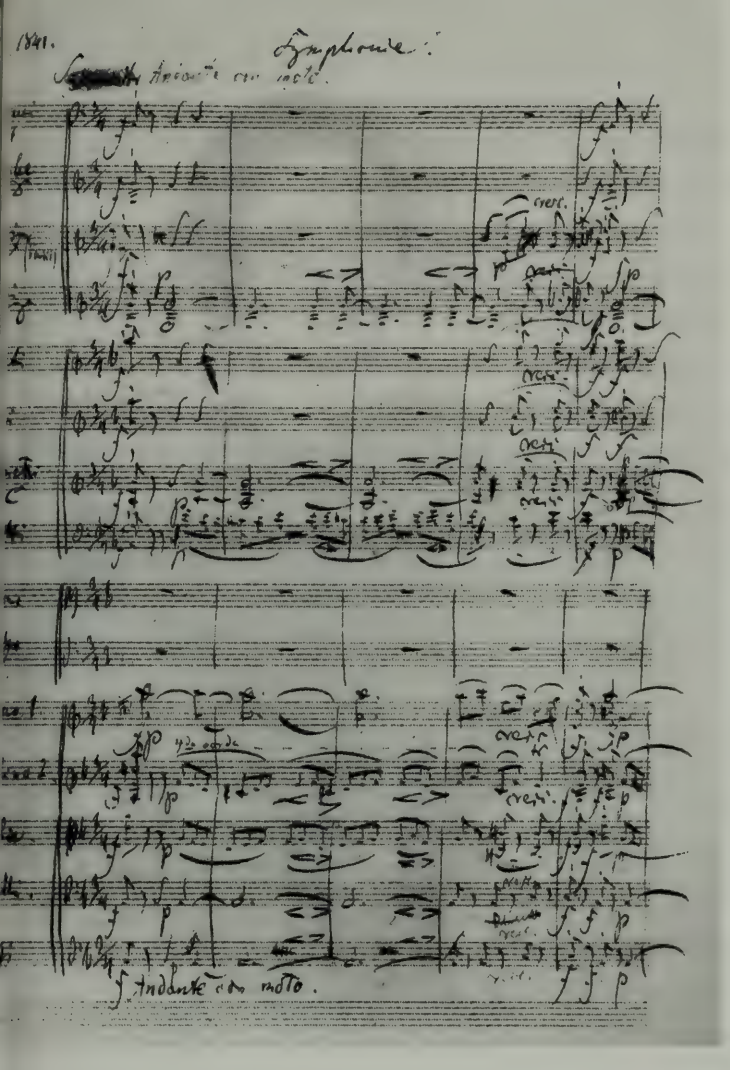
At about the same time, however, Schumann discovered that it *was* possible to write meaningful symphonies in the wake of Beethoven. During a long visit to Vienna between October 1838 and April 1839, he was introduced to Schubert's *Great* C major symphony by the composer's brother Ferdinand. Before long, he arranged for a performance of that virtually unknown masterpiece by the Gewandhaus Orchestra under Mendelssohn's direction. On December 11, 1839, a day after hearing a run-through of the work, he reported enthusiastically to Clara that Schubert's symphony was "beyond description." Schubert, he went on to say, had the uncanny ability "to make the instruments sound like human voices...and this length, this heavenly length like a novel in four volumes...I was totally happy, and wished only that you were my wife and that I too could write such symphonies." Before long, both wishes came true. After more than a year of legal wrangling with Clara's father Friedrich, Schumann and his beloved were wed on September 12,

1840; and within about a year he would have an impressive series of symphonic works to his credit.

In some ways the D minor symphony is the most radical achievement of Schumann's symphonic year. Although its compact, many-movements-in-one form was not without precedent (Schubert had adopted a similar strategy in his *Wanderer Fantasy* for piano), never before had this scheme been pursued so rigorously in a symphony. The extreme concision of Schumann's musical language was probably a source of bewilderment for much of the audience who first heard the D minor symphony in December 1841. Strictly speaking, the concert on which it appeared was less a vehicle for Schumann than for Clara, whose rendition of the *Hexameron* piano duo with Liszt at the end of the program apparently stole the show. The critical reactions to Schumann's symphony, however, were decidedly mixed. According to a brief notice in the *Leipziger allgemeine Zeitung*, the new work was "full of clever ideas" and displayed a genuine "power of invention," but the critic for the journal of record, the *Allgemeine musikalische Zeitung*, found it deficient in both "content and form." Another factor mitigated against the unqualified success Schumann had hoped for. The symphony was conducted by the concertmaster of the Gewandhaus Orchestra, Ferdinand David, who, though a fine musician, was unable to elicit the polished results for which Mendelssohn's performances with the group were renowned. Both Schumann's inability to find a publisher for the symphony and the less than wholehearted enthusiasm of the critics probably influenced his decision to set the work aside—at least for the time being.

When Schumann revisited the D minor symphony after a decade-long hiatus in December 1851, he had already been serving for a year as municipal music director in Düsseldorf. Though responsible for the supervision of musical activities at the city's two large Catholic churches, he was principally charged with the direction of the subscription concerts of the Allgemeiner Musikverein, a group consisting largely of amateurs—with a few strategically placed professionals—who came together to form an orchestra and chorus. The thoroughly revised version of the D minor symphony was premiered by the Düsseldorf orchestra in a concert of March 3, 1853, which also featured Beethoven's Fourth Piano Concerto and Schumann's recently completed ballade for vocal forces and orchestra, *Vom Pagen und der Königstochter*.

The manuscript sources for the D minor symphony indicate that it took Schumann several attempts to arrive at a suitable name for the revised work. According to the autograph title page, he planned on calling it a "*Symphonistische Phantasie für großes Orchester*" ("Symphonic Fantasy for large orchestra"). The opening page of the score originally bore the similar title "*Phantasie für Orchester*," though Schumann subsequently scratched out "*Phantasie*" and replaced it with "*Symphonie*." By the time that Breitkopf and Hartel published the score in 1853, three of Schumann's symphonies were already in print, hence the designation as Symphony No. 4 (Opus 120). The first edition also includes a rather unwieldy subtitle; after listing each of the symphony's main sections, the publisher—or Schumann himself—added the phrase "*in einem Satze*" ("in one movement"). If nothing



First page of the manuscript of Schumann's Symphony No. 4

else, the final title and the false starts leading up to it tell us that Schumann's Fourth is no ordinary symphony. And indeed, the freedom of its overall conception is more suggestive of a "symphonic fantasy" than of a symphony in the classical mold.

Schumann once wrote that compositions in the larger forms should possess a "historical dimension." That is, whether a piece consists of one movement or several, it should unfold a coherent narrative from within, alternately pausing to reflect on its own past and driving forward to a fixed goal. By this standard, the Fourth is the most "historical" of all of Schumann's orchestral works. Each of its principal sections (or movements) dovetails neatly one into the next, and the resultant continuity is further enhanced by a fine web of motivic relationships. Much of the symphony's melodic substance derives from two ideas, both in the minor mode: a languid, sinuous line first stated in the slow introduction by middle-register strings and bassoons, and the propulsive theme of the ensuing *Lebhaft*. A third idea also plays an important role in the symphony's unfolding plot: a fanfare for winds and brass introduced at the central climax of the first *Lebhaft*.

The *Romanze* opens with a melancholy tune for solo oboe and cello accompanied by pizzicato strings (Schumann even toyed with the idea of adding a guitar to the texture), but then we hear an extended reminiscence of the languid music of the slow introduction. Transformed from minor into major, this idea in turn becomes the subject of florid

arabesques in the violin solo that follows. Schumann probably derived the main theme of the scherzo from the First Symphony of J.W. Kalliwoda, a now all-but-forgotten composer who was quite respected in his day. Here too we sense Schumann's desire to knit together the strands of the musical narrative, for the scherzo alternates with a Trio based on the florid violin solo of the *Romanze*. Gradually intensifying allusions to the theme of the first *Lebhaft* usher in the finale, which Schumann frames with statements of the earlier fanfare theme. Turning emphatically to the major mode, the music thus traces a great arc from brooding melancholy to ultimate triumph, a process confirmed by the jubilant coda. Although the principal ideas of the symphony alternate in rapid succession, they clearly embody the "inner spiritual bond" that Schumann sought in vain in so many of his contemporaries' symphonic works.

John Daverio

JOHN DAVERIO, *the late Boston University-based musicologist, educator, and violinist, was a frequent guest speaker and annotator for the Boston Symphony Orchestra. His books include "Robert Schumann: Herald of a 'New Poetic Age'"; "Nineteenth-Century Music and the German Romantic Ideology"; and "Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms."*

THE FIRST AMERICAN PERFORMANCE OF SCHUMANN'S SYMPHONY NO. 4 IN ITS FINAL, 1851 VERSION *took place on March 30, 1856, at New York's Assembly Rooms, in a "Sacred Concert" led by Carl Bergmann. Boston first heard Schumann's Fourth Symphony (also in its 1851 version) the following year, when Carl Zerrahn led the Philharmonic Society in a performance at the Melodeon on February 7, 1857. The first American performance of the symphony's original 1841 version was given by the New York Philharmonic Society on February 12, 1892, with Anton Seidl conducting. The first Boston performance of the 1841 version was given by the Boston Symphony Orchestra a month later, on March 12, 1892, with Arthur Nikisch conducting (see also below).*

THE FIRST BOSTON SYMPHONY PERFORMANCE OF SCHUMANN'S FOURTH SYMPHONY IN ITS 1851 VERSION *was given by Georg Henschel in November 1882, during the BSO's second season. Andrey Boreko led the most recent Tanglewood performance on August 20, 2004. James Levine led the most recent subscription performances in January 2006. The original 1841 version of the score has been played by the BSO on four occasions: under Arthur Nikisch in March 1892 (following performances of the 1851 revision the previous week), under Emil Paur in Philadelphia in January 1898, under Jesús López-Cobos at Tanglewood in August 1988, and under Ilan Volkov at Tanglewood in August 1999.*

To Read and Hear More...



John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* provides absorbing and thoroughly informed consideration of the composer's life and music (Oxford paperback). Daverio also provided the Schumann entry for the revised (2001) New Grove Dictionary of Music and Musicians; his last book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to the other two composers (Oxford University Press). John Worthen's recently published *Robert Schumann: The Life and Death of a Musician* offers detailed treatment of the composer's life based on a wealth of contemporary documentation (Yale University Press). Gerald Abraham's article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a relatively recent addition to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume about the composer's symphonies, overtures, and concertos (University of Washington paperback). Michael Steinberg's notes on the four Schumann symphonies are in his compilation volume *The Symphony–A Listener's Guide*; his note on the Piano Concerto is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Schumann's symphonies and Piano Concerto are among his *Essays in Musical Analysis* (Oxford paperback). Donald Ellman's chapter "The Symphony in Nineteenth-century Germany" in *A Guide to the Symphony*, edited by Robert Layton, includes some discussion of the four Schumann symphonies (Oxford paperback). The chapter "The Concerto after Beethoven" in *A Guide to the Concerto*, likewise edited by Robert Layton, includes some discussion by Joan Chissell of Schumann's Piano Concerto (also Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).



Kurt Masur has recorded the four Schumann symphonies with the London Philharmonic Orchestra (Teldec). BSO Music Director James Levine recorded the Schumann symphonies twice: in 1977/1978 with the Philadelphia Orchestra (RCA) and in 1987/1991 with the Berlin Philharmonic (Deutsche Grammophon). The BSO recorded the *Spring* Symphony for RCA with Serge Koussevitzky in 1939, with Charles Munch in 1951, and again with Munch, this time in stereo, in 1959, and the Fourth Symphony, also for RCA, with Erich Leinsdorf in 1963. Other noteworthy complete cycles—of varying vintage, with standard orchestral forces, and listed alphabetically by conductor—include Daniel Barenboim's with the Staatskapelle Berlin (Warner Classics); Leonard Bernstein's with either the New York Philharmonic (Sony) or the Vienna Philharmonic (Deutsche Grammophon); Thomas Dausgaard's with the Swedish Chamber Orchestra (BIS; note that Dausgaard has recorded

both the original 1841 version of the Fourth and the final version of 1851); Rafael Kubelik's with either the Berlin Philharmonic (Deutsche Grammophon) or the Bavarian Radio Symphony Orchestra (Sony; this has the first and second violins seated antiphonally); Paul Paray's with the Detroit Symphony Orchestra (Mercury "Living Presence"); Wolfgang Sawallisch's with the Bavarian Radio Symphony Orchestra (EMI); George Szell's with the Cleveland Orchestra (Sony, still highly recommended despite adjustments by the conductor to Schumann's original instrumentation), and Christian Thielemann's with the Philharmonia Orchestra (Deutsche Grammophon). Two period-instrument cycles are also worth seeking: Roy Goodman's with the period-instrument Hanover Band, which includes the original rather than the revised version of the Symphony No. 4 (originally RCA, for a while on Nimbus, but currently unlisted), and Philippe Herreweghe's with the Orchestre des Champs-Élysées (Harmonia Mundi, with the final, 1851 version of No. 4). Important historic recordings of individual Schumann symphonies include William Furtwängler's of No. 1 with the Vienna Philharmonic (made in 1951 for Decca) and No. 4 with the Berlin Philharmonic (made in 1953 for Deutsche Grammophon); Arturo Toscanini's NBC Symphony broadcasts of No. 2 (from 1941 on Testament, and from 1946 in unsanctioned releases on a number of labels) and No. 3, the *Rhenish* (from 1949, on RCA); and Guido Cantelli's of No. 4 with the Philharmonia Orchestra (made in 1953 for EMI).



Nelson Freire, early in his career, recorded Schumann's Piano Concerto with Rudolf Kempe and the Munich Philharmonic (Sony/CBS). The Boston Symphony Orchestra recorded the concerto in 1980, with soloist Claudio Arrau and conductor Colin Davis (Philips). Noteworthy accounts among the many other recordings of the piece include (listed alphabetically by soloist) Leif Ove Andsnes's with Mariss Jansons and the Berlin Philharmonic (EMI), Martha Argerich's with Alexandre Rabinovich-Barakovsky and the Orchestra della Svizzera italiana (EMI), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony), Stephen Kovacevich's with Colin Davis and the BBC Symphony (Philips), Murray Perahia's with Claudio Abbado and the Berlin Philharmonic (Sony) or with Colin Davis and the Bavarian Radio Symphony (Sony), Maria João Pires's with Claudio Abbado and the Chamber Orchestra of Europe (Deutsche Grammophon), Maurizio Pollini's with Claudio Abbado and the Berlin Philharmonic (Deutsche Grammophon), and fortepianist Andreas Staier's with Philippe Herreweghe and the period-instrument Orchestre des Champs-Élysées (Harmonia Mundi). Among historic issues, pianist Dinu Lipatti's 1948 recording with Herbert von Karajan and the Philharmonia Orchestra still holds a special place despite dim, dated sound (EMI), and Wilhelm Furtwängler's 1942 concert performance with the Berlin Philharmonic and pianist Walter Gieseking remains an important document of that conductor's way with Schumann (Deutsche Grammophon).

Marc Mandel

Guest Artists



Kurt Masur

Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and a humanist. In September 2002 he became music director of the Orchestre National de France in Paris, then in September 2008 assumed the title of Honorary Music Director for Life. From 2000 to 2007 he was principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his tenure there he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. In addition, the New York Philharmonic established the Kurt Masur Fund for the Orchestra, endowing "conductor debut week" at the Philharmonic in perpetuity in his honor. From 1970 until 1996, Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra; upon his retirement from that post, the Gewandhaus named him its first-ever Conductor Laureate. He also holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. Since 1989, when he played a central role in the peaceful demonstrations that led to the German reunification, the impact of his leadership has attracted worldwide attention. His many honors include the Cross of the Order of Merit of the Federal Republic of Germany; the Gold Medal of Honor for Music from the National Arts Club; the titles of Commander of the Legion of Honor from the French government (subsequently upgraded to Grand Officer of the Legion of Honor, a rank rarely given to foreign citizens) and New York City Cultural Ambassador from the City of New York; the Commander Cross of Merit of the Polish Republic; the Cross with Star of the

Order of Merit of the Federal Republic of Germany; Germany's Great Cross of the Legion of Honor with Star and Ribbon, and, most recently, the Furtwängler Prize. In July 2004 he was appointed chairman of the Beethoven House in Bonn (the composer's birthplace). Kurt Masur made his United States debut with the Cleveland Orchestra in 1974 and led the Gewandhaus Orchestra on its first American tour that same year. He made his Boston Symphony debut in 1980 and his New York Philharmonic debut in 1981. He now returns to the United States annually to conduct the Boston Symphony, New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, and the National Symphony Orchestra in Washington, D.C. In Europe he works with, among others, the Gewandhaus Orchestra, Dresden Philharmonic, Concertgebouw Orchestra, Berlin Philharmonic, Rome's Santa Cecilia Orchestra, the orchestras of Teatro La Scala and La Fenice, and the London Philharmonic. In July 2007, at his 80th Birthday Concert at the BBC Proms in London, he conducted joint forces of the London Philharmonic Orchestra and the Orchestre National de France. A professor at the Leipzig Academy of Music since 1975, Kurt Masur is also an Honorary Citizen of his hometown of Brieg. He has made well over 100 recordings with numerous orchestras and in 2008 celebrated sixty years as a professional conductor. Visit kurtmasur.com for further information. Since his BSO debut in 1980, Kurt Masur has appeared frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood. His most recent subscription appearances with the orchestra were in January 2009, for an all-Mendelssohn program celebrating the 200th anniversary of the composer's birth. Since then he has appeared at Tanglewood leading three programs in August 2009, and the BSO's season-ending performance of Beethoven's Ninth Symphony in August 2010.

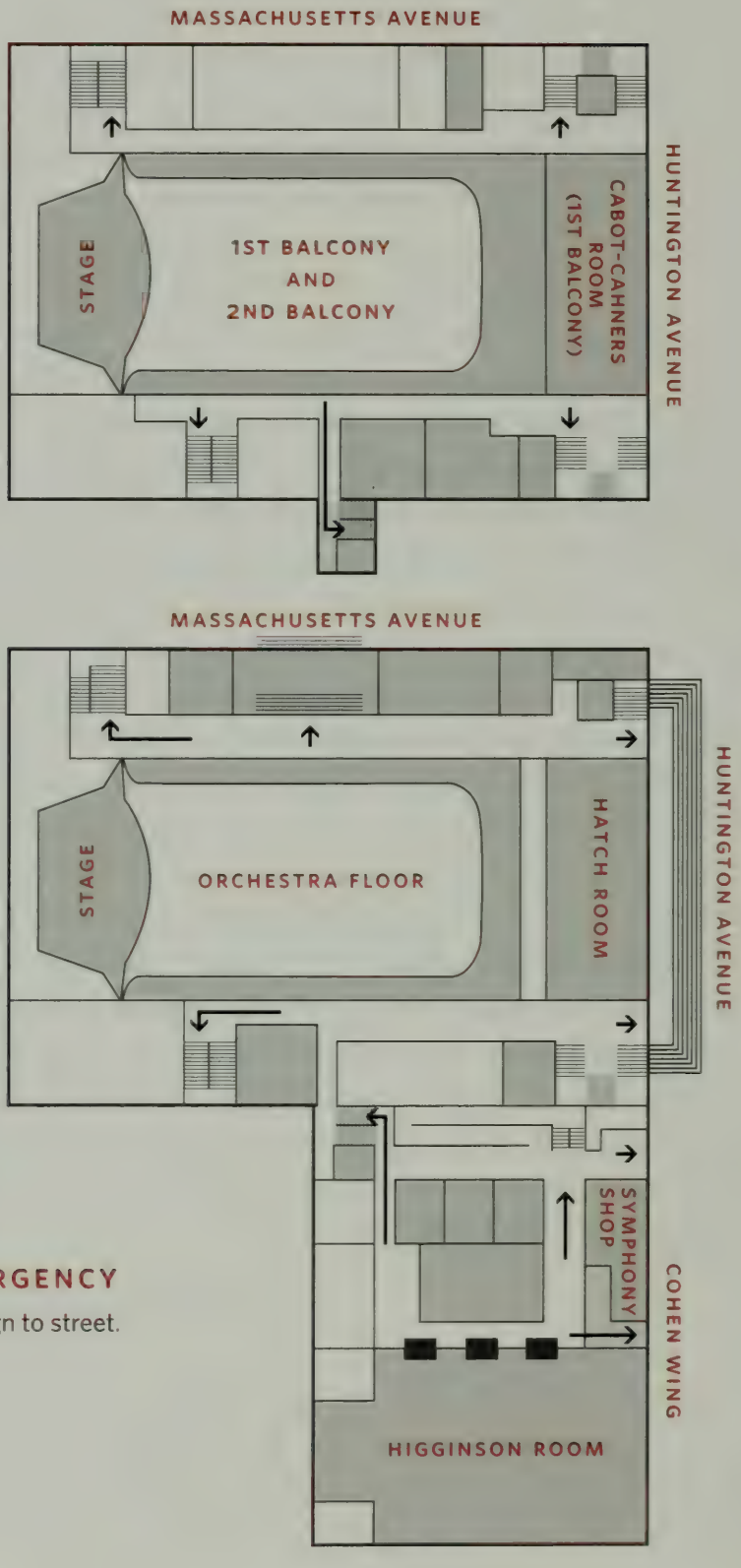


Nelson Freire

Born in Brazil, Nelson Freire began piano studies at age three with Nise Obino and Lucia Branco, who had worked with a pupil of Liszt. He made his first public appearance at five, and after winning the 1957 Rio de Janeiro International Piano Competition was awarded a financial scholarship that allowed him to study with Bruno Seidlhofer, teacher of Friedrich Gulda, in

Vienna. Seven years later, he won the Dinu Lipatti Medal in London, as well as first prize at the International Vianna da Motta Competition in Lisbon. His international career began in 1959 with recitals and concerts in Europe, the United States, South and Central America, Japan, and Israel. He has collaborated with such distinguished conductors as Pierre Boulez, Charles Dutoit, Valery Gergiev, Fabio Luisi, Hans Graf, Eugen Jochum, Lorin Maazel, Kurt Masur, Rudolf Kempe (with whom he toured several times in the United States and Germany with the Royal Philharmonic Orchestra), John Nelson, Václav Neumann, Seiji Ozawa, André Previn, Gennady Rozhdestvensky, David Zinman, and Hugh Wolff, performing with the major orchestras of Europe and America. In 1999, Nelson Freire marked the 150th anniversary of Chopin's death with a performance of the composer's Piano Concerto No. 2 in Warsaw. During the current season, besides his return to the Boston Symphony for Schumann's Piano Concerto with Kurt Masur, he makes a recital tour of North America, including Baltimore, Philadelphia, New York, Quebec, and Seattle. Recent orchestral engagements have included a 2010 U.S. tour with the Gewandhaus Orchestra under Riccardo Chailly, the St. Petersburg Symphony in St. Petersburg, the Prague Spring Festival with the Orchestre National de France, and performances in Baltimore, Boston, Montreal, New York, and Utah, as well as with the English Chamber Orchestra (in France and Portugal) and Orchestra della Svitzerra Italiana. Recital engagements have included San Francisco, Vancouver, New York City (where he played works by Chopin, Brahms, Schumann, and Debussy to a sold-out house at the Metropolitan Museum of Art), Brussels, Paris, Rome, Munich, Lisbon, Luxembourg, Zurich, and a triumphant return to Toronto after a seventeen-year absence. Nelson Freire has recorded for Sony/CBS, Teldec, Deutsche Grammophon, IPAM, and London. In 1999 Philips released a CD of his most coveted performances in their acclaimed series "Great Pianists of the 20th Century." His Sony recording of Chopin's twenty-four Préludes received the Prix Edison. In October 2001 Mr. Freire signed an exclusive contract with Decca. His Chopin recording for that label received the Diapason d'Or, the Grand Prix de l'Académie Charles Cros, and the Choc du Monde de la Musique, among other awards. He has subsequently released a Schumann disc and two Grammy-nominated recordings of Chopin and Brahms. Among his numerous awards are the French Victoires de la Musique's Soloist of the Year 2002 and a special Honorary Award for his lifetime career in January 2005. Nelson Freire made his Boston Symphony debut at Tanglewood in 1999 with Chopin's F minor concerto. Since then he has appeared with the orchestra as soloist in Rachmaninoff's Piano Concerto No. 2 (March/April 2000, at Symphony Hall, Carnegie Hall, and the Kennedy Center in Washington, D.C.), Brahms's Piano Concerto No. 2 (at Tanglewood in August 2000), Schumann's Piano Concerto (his most recent Tanglewood appearance, in July 2003), and Grieg's Piano Concerto (his most recent subscription appearances, in April 2009).

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Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Friday 'A'	November 26, 1:30-3:25
Saturday 'B'	November 27, 8-9:55
Tuesday 'C'	November 30, 8-9:55

JAMES LEVINE, conductor

SCHUMANN	Symphony No. 3, *Rhenish*
HARBISON	Symphony No. 1
WAGNER	Prelude and Love-death from *Tristan und Isolde*

Thursday, December 2, 10:30am (Open Rehearsal)

Thursday 'A'	December 2, 8-10
Friday 'B'	December 3, 1:30-3:30
Saturday 'A'	December 4, 8-10

JAMES LEVINE, conductor
NIKOLAJ ZNAIDER, violin

HARBISON	Symphony No. 2
MOZART	Violin Concerto No. 3 in G, K.216
SCHUMANN	Symphony No. 2

Programs and artists subject to change.

MCC
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Thursday 'C'	January 6, 8-10:20
Friday Evening	January 7, 8-10:20
Saturday 'B'	January 8, 8-10:20

JAMES LEVINE, conductor
MICHELLE DEYOUNG, mezzo-soprano (Jocasta in *Oedipus*; Judith in *Bluebeard*)
RUSSELL THOMAS, tenor (Oedipus)
MATTHEW PLENK, tenor (Shepherd in *Oedipus*)
ALBERT DOHMEN, baritone (Creon and Messenger in *Oedipus*; Bluebeard)
RAYMOND ACETO, bass (Tiresias in *Oedipus*)
FRANK LANGELLA (Narrator in *Oedipus*)
ŐRS KISFALUDY (Prologue in *Bluebeard*)
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor (in *Oedipus*)

STRAVINSKY	*Oedipus Rex*
BARTÓK	*Bluebeard's Castle*

Sung in Latin (Stravinsky) and Hungarian (Bartók) with English supertitles

Thursday, January 13, 10:30am (Open Rehearsal)

Thursday 'A'	January 13, 8-10
Saturday 'A'	January 15, 8-10
Tuesday 'B'	January 18, 8-10

SIR MARK ELDER, conductor
LARS VOGT, piano

DEBUSSY	Selected Preludes (orch. Colin Matthews)
DELIUS	*Paris: A Nocturne (The Song of a Great City)*
MOZART	Piano Concerto No. 21 in C, K.467
STRAUSS	*Till Eulenspiegel's Merry Pranks*

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The Boston Symphony Orchestra performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

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In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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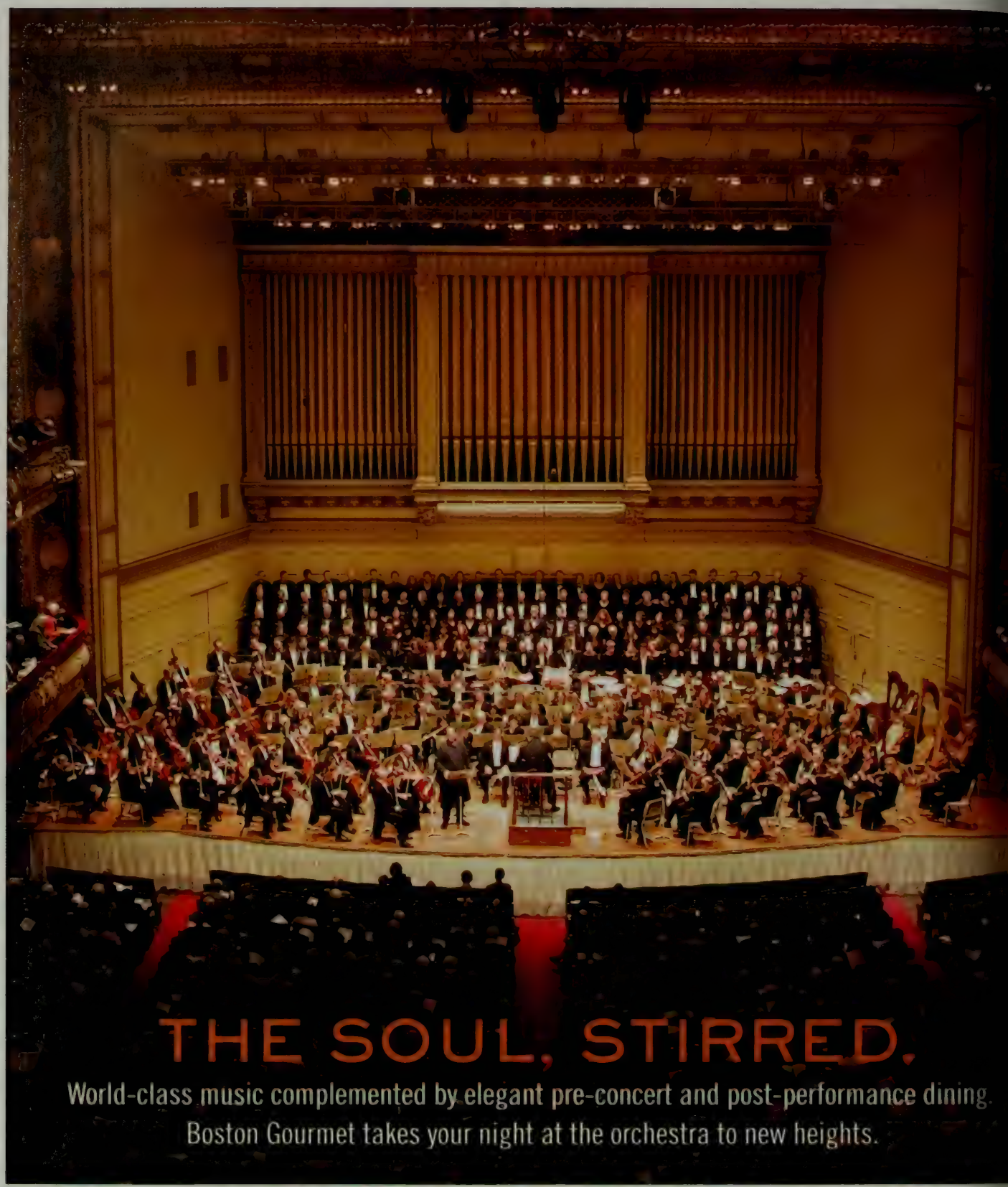
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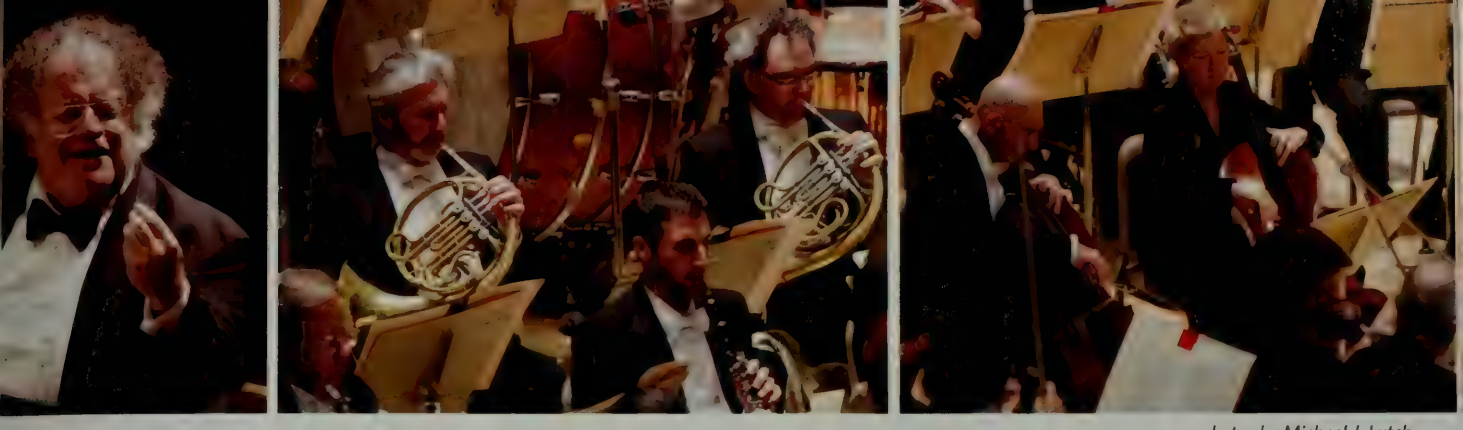
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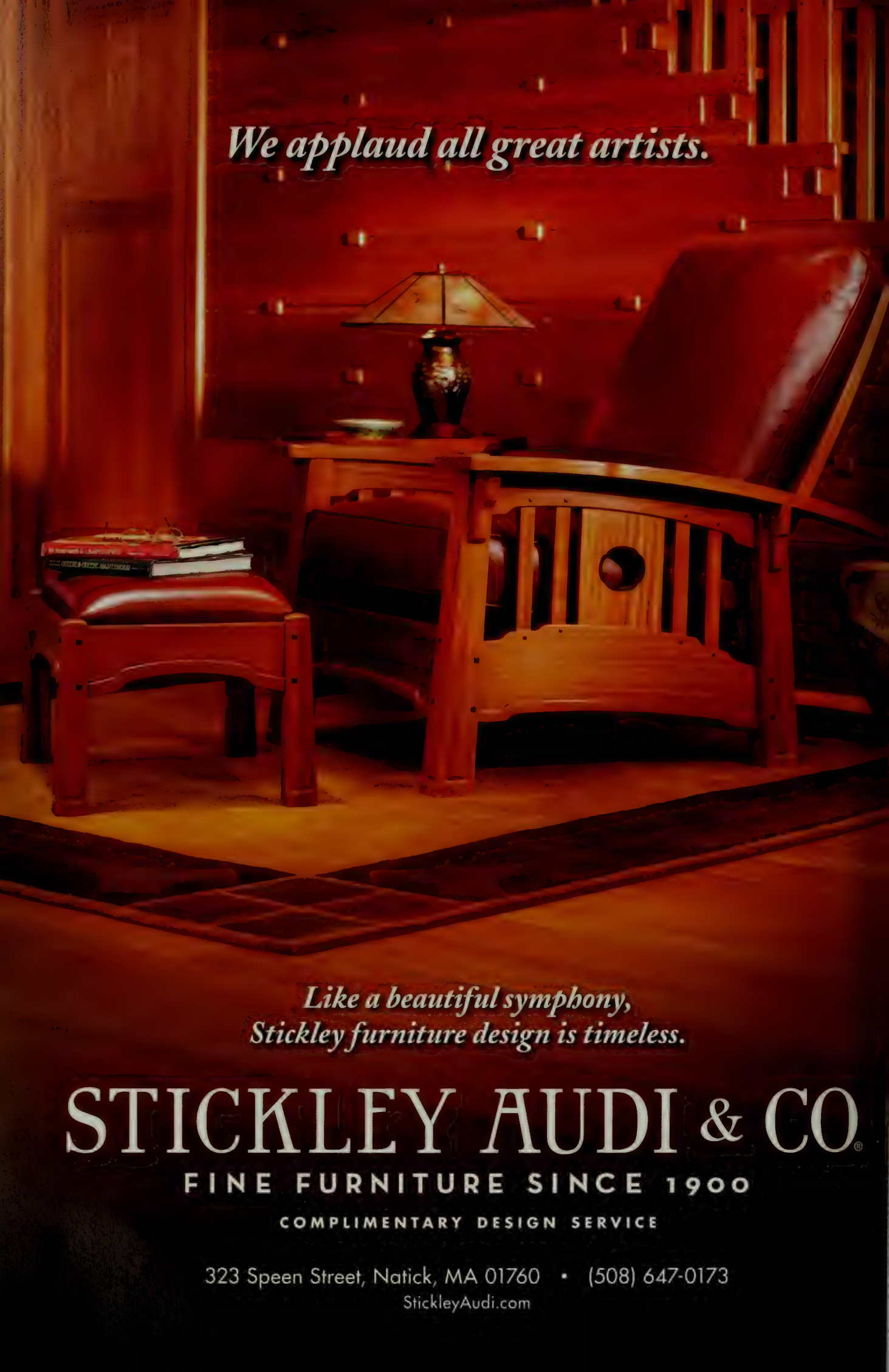
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Give yourself ultimate concertgoing flexibility with the BSO's "Choose Your Own" Subscription Series, which lets you create an individualized concert series that suits your own particular interests and schedule while still providing all the benefits of being a subscriber. Or, this could be the perfect holiday gift for a music-loving friend or loved one. Choose your own series of three or more programs, on any dates you like; then, if something comes up, feel free to exchange your tickets for another date. Select programs featuring works for violin, piano, or chorus; or choose concerts with only BSO Music Director James Levine conducting. Your individualized subscription series allows you to take advantage of the subscription discount, exchange privileges, and other subscriber benefits. For more information, please call the Subscription Office at (617) 266-7575 or 1-888-266-7575, or visit bso.org.

"BSO 101: Are You Listening," Session 3— Wednesday, January 12, 5:30-6:45 p.m.

Join BSO Director of Program Publications Marc Mandel at Symphony Hall on Wednesday, January 12, from 5:30-6:45 p.m. for the next session of "BSO 101: Are You Listening?," the BSO's new adult education series. Free to anyone interested, each session is designed to enhance your listening ability while focusing on selected music to be performed by the BSO in upcoming concerts, and each is followed by a reception offering beverages, hors d'oeuvres, and further time to share your thoughts with all involved. No prior training is required; nor do you need to have attended a previous session, since each is self-contained. The focus on January 12 will be illustrative music, with examples drawn from pieces by Bartók, Strauss, Mussorgsky, and Berlioz, among others. (The first session focused on the Classical symphony and concerto, the second on the symphonies of Robert Schumann.) A fourth session, scheduled for Wednesday, March 30, will examine the contrasting musical vocabularies of Liszt, Sibelius, Berlioz, and Ravel. A listing of the specific music to be discussed is posted on bso.org three to four weeks in advance of each session. Admission is free, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from

Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel (November 26 and 27) and Assistant Director of Program Publications Robert Kirzinger (November 30) discuss Schumann, Harbison, and Wagner. Next week, Robert Kirzinger (December 2 and 4) and Marc Mandel (December 3) discuss Schumann, Harbison, and Mozart. To begin the new year, Marc Mandel will discuss the upcoming double bill that pairs Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle* (January 6-8).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

Support the Businesses That Support the BSO: Wolf & Company, P.C.

Did you know that there are more than 400 businesses and corporations that support the BSO? Whether as Major Corporate Sponsors, Boston or Tanglewood Business Partners, Corporate Foundations, or supporters of "A Company Christmas at Pops" and "Presidents at Pops," our corporate partners play a vital role in helping us sustain our mission. You can lend your support to the BSO, Boston Pops, and Tanglewood by supporting the companies who support us. Each month, we will spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. The BSO Corporate Partner of the Month for November is Wolf & Company, P.C. As a leading regional CPA firm, Wolf & Company, P.C., prides itself on insightful guidance and responsive service. For one hundred years they have provided clients the attention they deserve through a stable team of professionals and tenured leaders dedicated to the long-term continuity of their relationships. In this ever-changing economic environment, Wolf's Assurance, Tax, Risk Management, and Business Consulting services help guide clients to their goals. Wolf & Company, P.C., is proud to celebrate its second year as a BSO Business Partner. Visit wolfandco.com to find out more.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. (except December 11) and every Wednesday at 4 p.m. (except December 15, January 5, and February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting). All tour reservations may be made by visiting us online at bso.org, or contacting the BSAV Office at (617) 638-9390 or by e-mailing bsav@bso.org.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Marblehead/Swampscott, Wellesley, Weston, the South Shore,

and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

BSO Members in Concert

BSO principal bass Edwin Barker joins forces with violinist Bayla Keyes, pianist Deborah DeWolf Emery, and members of the Boston University Bass Studio (among other colleagues) for "Edwin Barker and Friends," a program including Gunther Schuller's Quartet for Double Basses, a Rossini quartet for two violins, cello, and double bass, and music of Schubert and Handel on Wednesday, December 8, at 8 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue in Boston. Admission is free.

Expand Your Musical Horizons: Become a Friend of the BSO

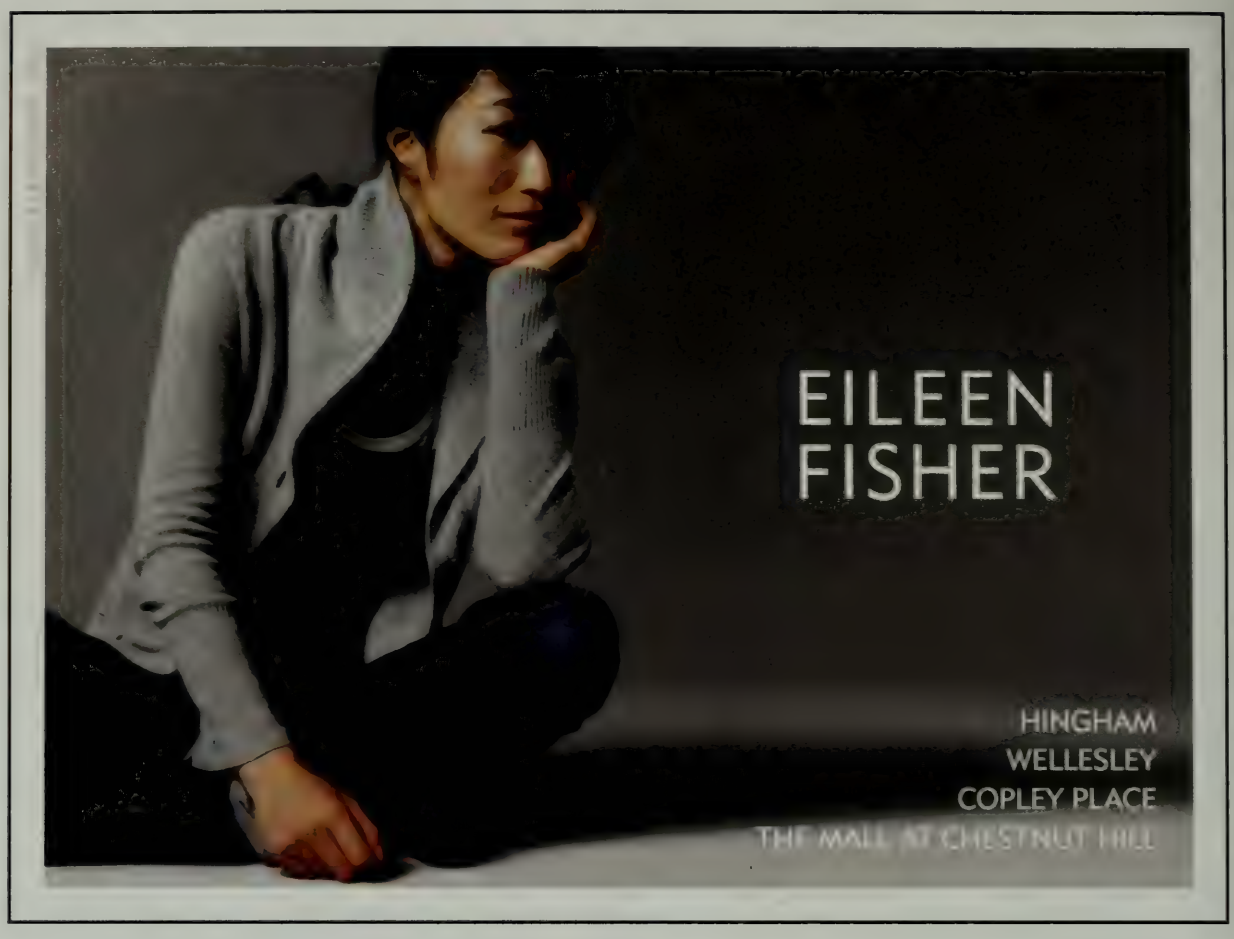
Did you know that for only $75 you can become a Friend of the BSO and receive the BSO's exclusive online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only working BSO rehearsals. Other benefits of membership, depending on level of giving, include opportunities to engage first-hand with BSO musicians, advance ticket-ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your issue of *InTune*, please let us know at intune@bso.org.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

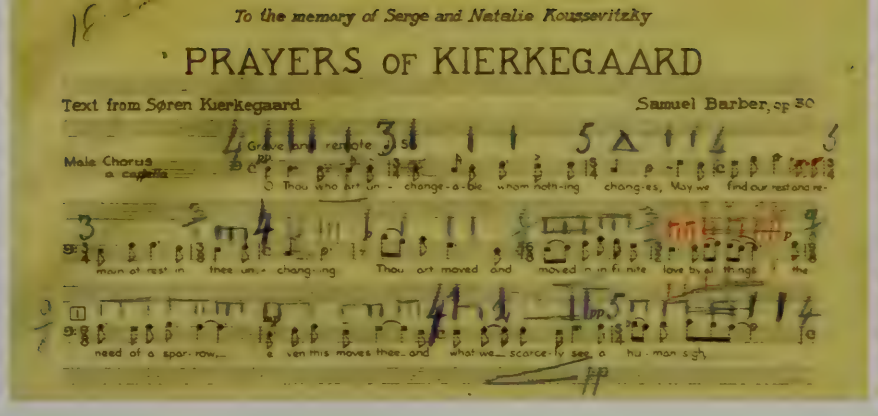
Comings and Goings...

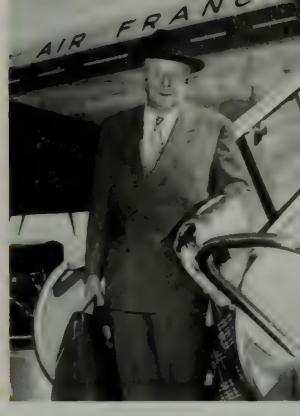
Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.


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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)

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Winners of the BSO's Music Criticism Contest Marking the 200th Anniversary of Robert Schumann's Birth

To mark the 200th anniversary of the great German composer's birth, the Boston Symphony Orchestra is currently performing, spread over three weeks, the four symphonies and Piano Concerto of Robert Schumann. Besides being a composer, Schumann was a fine writer and insightful critic whose essays elevated the reputations of, among others, Schubert (posthumously), Chopin, and Schumann's younger colleague Brahms. Anticipating these performances, the BSO held a Music Criticism Contest this fall, asking entrants in five categories to submit personal responses to the five Schumann pieces being played: elementary school (the Piano Concerto), middle school (Symphony No. 1), high school (Symphony No. 4), college (Symphony No. 3), and adult (Symphony No. 2). The winning entries are being printed in the BSO program book, and the winners are receiving tickets to performances by the BSO.

On Schumann's Symphony No. 3, "Rhenish" (college-level winner)

Water courses through the works of Schumann and Wagner, Debussy and Britten—yet what about this element gives life to such music? Perhaps water's very inseparability from life itself: through its absence or presence, water defines how we live—or if we do. A rain-gorged river may carry fishers away with their fish, or it may cause a parched hillside to erupt with green. With water, we never know, and its moments of life-giving shine all the more brilliantly as a result.

Life, in all its vibrancy, certainly abounds in Schumann's Third Symphony. From the richly exultant strings of the opening to the affirming trumpet fanfare of the final movement, the *Rhenish* contains moments of pure organic joy. Violins well in waves of sound, cellos ripple smoothly and darkly—Schumann moves us from celebration to joviality then back again, even in darker moments never relinquishing a sense of the vital and alive.

For darkness we do feel: along with its simple melodies and pure sound, the symphony contains declarations of unexpected force beneath its pastoral exterior. The fourth movement opens with an emphatic and passionate chord, suddenly falling away to almost imperceptible trombones. Here Schumann lingers, creating both melancholy and later a kind of terrible grandeur; this is a Rhine with ice, and to forget it would be to ignore what Schumann attempts to show us.

Indeed, never once does Schumann give us an unconditional expression of joy: even the comic theme in the scherzo changes color and sighs. Always, though, the music continues forward. As even mountains diminish under water's relentlessness, so both triumph and tragedy fold beneath the unyielding course of Schumann's work. In the end, the symphony simply becomes—to borrow from Melville—that "image of the ungraspable phantom": life.

MADELINE ZEHNDER, Smith College, Northampton, MA



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.



Boston Symphony Orchestra

2010–2011

JAMES LEVINE

Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA

Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno §
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum *
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick *
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke *
Catherine and Paul Buttenwieser chair

Victor Romanul *
Bessie Pappas chair

Catherine French *
Mary B. Saltonstall chair, fully funded in perpetuity

Jason Horowitz *
Kristin and Roger Servison chair

Julianne Lee *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Sheila Fiekowsky
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronald Knudsen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka * §

Rebecca Gitter *

CELLOS

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

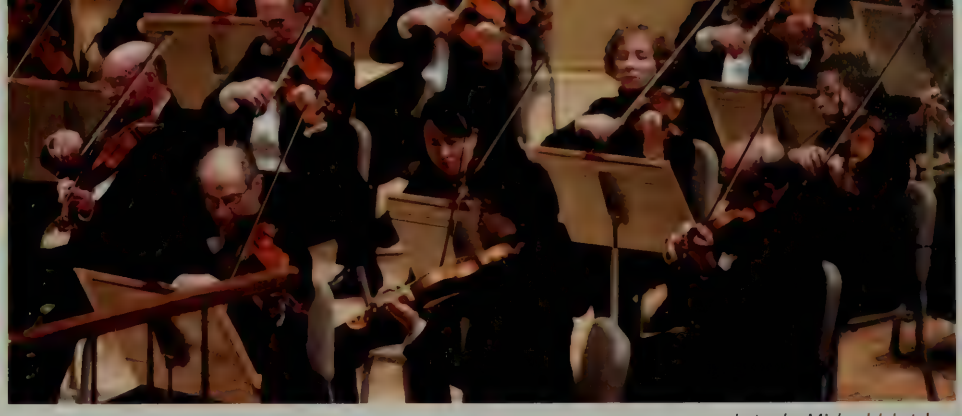
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

Michael Martin
Ford H. Cooper chair, endowed in perpetuity in 1984

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Stephen Lange

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Marcelo Lehninger
Anna E. Finnerty chair, fully funded in perpetuity

Sean Newhouse

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Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

§ *on sabbatical leave*

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Music *at the* Gardner

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DECEMBER 5

Caroline Goulding, violin

Young Artists Showcase—First Prize Winner,
2009 Young Concert Artists International Auditions
Brahms, Tchaikovsky, Corigliano, Respighi, and more

DECEMBER 12

Paavali Jumppanen, piano

Elaine Hou, piano

The Complete Mozart Piano Sonatas, Part II

DECEMBER 19

A Far Cry—*The Gardner's new resident chamber orchestra*

Jason Vieaux, guitar

Julien Labro, bandoneón

Bach, Pärt, Elgar, Piazzolla, and more

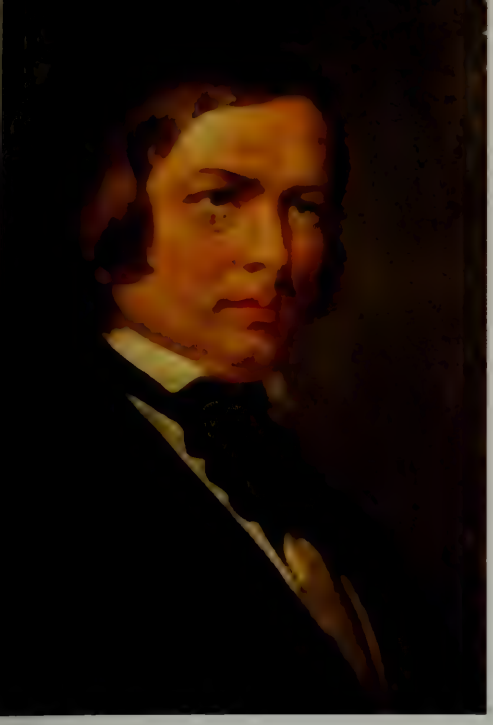
WE'RE MOVING!

From January through May, the Gardner's *Sunday Concert Series* will take place in the Pozen Center at Massachusetts College of Art and Design, located directly behind the museum on Tetlow Street. The spring season begins on Sunday, January 23, with pianist Jeremy Denk performing music by Bach and Ligeti.

- Concerts every Sunday at 1:30pm
- Café open 11am-4pm. Closing December 19
- Tickets online, by phone, or at the door
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Robert Schumann: Images from a Life

by Jan Swafford

Robert Schumann exists in history less as an integrated figure than as a series of fragmentary images: a man sitting in a corner whistling to himself, a slayer of philistines, a husband in the shadow of his wife, an irreplaceable composer for piano and voice, a misunderstood symphonist, an enigma, a madman. This fragmentation was not unknown to him; to some of his avatars he even gave names: impulsive Florestan, dreamy Eusebius, wise Raro. He was all of these and none of them. His works long regarded as most characteristic are collections of miniatures—songs, little character pieces: fragments. His symphonies, on the other hand—individual yet still characteristic—broke new ground; or so we recognize today.

He was born Robert Alexander Schumann in Zwickau, Germany, on June 8, 1810. The father was bookish—author, publisher, editor—and likewise the son. Robert spent his youth reading the Romantic imaginings of Byron and the like, and hoped to be a poet. At the same time, he developed an early interest in playing the organ; with the encouragement of his father, he began at age seven to compose little pieces. By the time of his father's death in 1826, he had resolved his indecision between poetry and music by determining to create poetic music.

His widowed mother, however, wanted him in something more profitable and respectable. At her insistence he made gestures toward studying law in Leipzig and Heidelberg, but spent more time with music. Finally at the end of 1829 he wrote home an unequivocal declaration: "I have...arrived at the conviction that with work, patience, and a good master, I shall be able within six years to challenge any pianist.... Besides this, I also possess imagination, and perhaps aptitude, for individual creative work." Soon after, he returned to Leipzig to study piano intensively with his good master (and later worst enemy) Friedrich Wieck.

In Leipzig from 1830 to 1832 he practiced incessantly, composed a little, and spent hours improvising dreamy phantasmagorias with the pedal down. From those years come his remarkable early opus numbers, including *Papillons* and *Davidsbündlertänze*. The latter title, "Dances of the League of David," referred to the mythical characters—Florestan, Eusebius, et al.—that he presented half-seriously as an aesthetic guerrilla band, little Davids battling the giant musical sins of the day: empty virtuosity, shallow conservatism, and philistinism in general. In April 1834 Schumann and a few colleagues started a periodical, the *Neue Zeitschrift für Musik* ("New Journal for Music"), which in its ten years under Schumann as editor and chief critic became the most important voice of progressive musical ideas in Germany. In the *Neue Zeitschrift* Eusebius proclaimed the arrival of Chopin with "Hats off, gentlemen, a genius!" The music of Berlioz found a champion there as well, and in Schumann's last years of writing he greeted Brahms as "the young eagle."

By the time his magazine was launched much had changed in Schumann's life. He had become entirely a composer because he could no longer be a pianist: his right hand was crippled. His explanation for this disaster was that he had invented a device to immobilize his recalcitrant fourth finger during practice, and the device had paralyzed that finger. Modern medical opinion suspects a different cause: a side effect of the mercury used in those days to treat syphilis. Whether Schumann was another victim of that disease we will never know for certain, but it does not account for his mental breakdowns, which started early in life. His first serious breakdown came in October 1833, when after fits and fainting spells and lacerating depression, he tried to throw himself out a window.

By the mid-1830s Schumann seemed to be back on an even keel; he was writing important criticism in the *Neue Zeitschrift*, composing some of his finest piano works, and falling in love with the daughter of his piano teacher. He had known Clara Wieck since she was nine; she was her father's prize pupil and one of the first to perform Schumann's work in public. He had played the uncle with her until he realized that she had become a high-spirited and handsome woman of sixteen who silently idolized him. Slowly their old games and secrets became something more significant.

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Daguerreotype of Robert and Clara Schumann, Hamburg, 1850

When Friedrich Wieck realized what was happening he was outraged; it was perhaps a combination of protectiveness toward his daughter and doubts about both Schumann's prospects and sanity. For four years Wieck attacked their romance with every weapon at his command, including threats to murder his onetime protégé. The lovers sustained their relationship with secret notes and meetings. Finally in 1840 they sued her father; after a sustained court battle humiliating for them all, Friedrich lost.

Robert and Clara were married on September 12, 1840. That day, she wrote in her diary, was "the fairest and most momentous of my life." He called Clara the guardian angel of his genius. She was one of the finest pianists of her generation. During the first year of their marriage Schumann wrote 140 Lieder, most of them, naturally, love songs. That was his "song year." Unlike most composers, it was his pattern to concentrate obsessively on one medium at a time. His first twenty-three opus numbers were all for piano; in 1840 came the flood of songs. Meanwhile, Clara was prodding him to write a symphony. He stalled, neither the first nor last composer to tremble at the spirit of Beethoven looming over his attempts at the orchestra. Suddenly in 1841, during four days of heated inspiration, he drafted his first symphony, "*Spring*." He immediately wrote another in that "symphony year" of 1841, but after the premiere he decided to put it on the shelf. (Published in revised form in 1853, it thus became his Symphony No. 4.) The "chamber music year" of 1842 produced three strings quartets, a piano quartet, and a piano quintet.

Perhaps it was the strain of his compulsive working habits that brought on another breakdown. Like most Romantic artists, Schumann wrote mainly from inspiration, constantly

ROBERT SCHUMANN

Hardly a day passes I don't think of him
in the asylum: younger

than I am now, trudging the long road down
through madness toward death.

Everywhere in this world his music
explodes out of itself, as he

could not. And now I understand
something so frightening, and wonderful —

how the mind clings to the road it knows, rushing
through crossroads, sticking

like lint to the familiar. So!
Hardly a day passes I don't

think of him: nineteen, say, and it is
spring in Germany

and he has just met a girl named Clara.
He turns the corner,

he scrapes the dirt from his soles,
he runs up the dark staircase, humming.

MARY OLIVER

Mary Oliver, winner of the Pulitzer Prize in Poetry and the National Book Award, has some twenty books of poetry to her credit, including *Why I Wake Early*, *The Truro Bear and Other Adventures*, *New and Selected Poems* volumes 1 and 2, *Thirst*, *Evidence*, and her most recent collection, *Swan*. She lives in Provincetown, Massachusetts.

"Robert Schumann" from *Dream Work* by Mary Oliver. Copyright ©1986 by Mary Oliver. Used by permission of Grove/Atlantic, Inc.

feeding on his emotions. He composed all three of his string quartets, for example, in one month. With such a creative method one is always on the verge of sliding into confusion, excesses, or worse. Insanity seemed almost an occupational hazard for Romantic artists.

Mendelssohn brought Schumann to the new Leipzig Conservatory in 1843, but Schumann proved too brooding and vague to be a good teacher, and his conducting had similar problems. In 1844 he resigned from the Leipzig Conservatory and from the *Neue Zeitschrift* editorship (though he kept contributing), and accompanied Clara on a concert tour of Russia. Then came another breakdown, the worst yet. Searching for rest and change, he and Clara moved to Dresden; they lived there quietly for five years as he tried to recover his health. In that period he completed his Piano Concerto, his Symphony No. 2, and the opera *Genoveva* (which floundered at its Leipzig premiere and has remained in limbo). In 1850 they moved to Düsseldorf, where he had secured a conducting position. Again, it did not work, and an assistant had to take over his duties.

By then, illness and domesticity had changed him from his impulsive and crusading youth. Eusebius took over; he withdrew into himself. Even in company he seemed to be alone. And madness stalked him. On one occasion, on a tour of Holland with Clara, a considerable public success for them both, he began to hear voices and terrifying music in his head. To his friend the violinist Joseph Joachim he wrote in early 1854: "The night is beginning to fall." On February 6 of that year he fled his family and threw himself into the Rhine. Pulled from the water, he asked to be committed. The last two years of his life he spent at an asylum near Bonn, sometimes lucid, sometimes lost in voices and horror. Brahms visited him from time to time. The doctors did not allow Clara contact with her husband, fearing his reaction. Of his visits to Schumann, the normally reticent Brahms wrote moving letters to Clara, with whom the young composer had fallen irrevocably in love. On July 29, 1856, death released Schumann at age forty-six.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at the Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin. This essay is adapted from "The Vintage Guide to Classical Music" by Jan Swafford, copyright © 1992 by Quatrain Associates, Inc. Used by permission of Vintage Books, a division of Random House, Inc.



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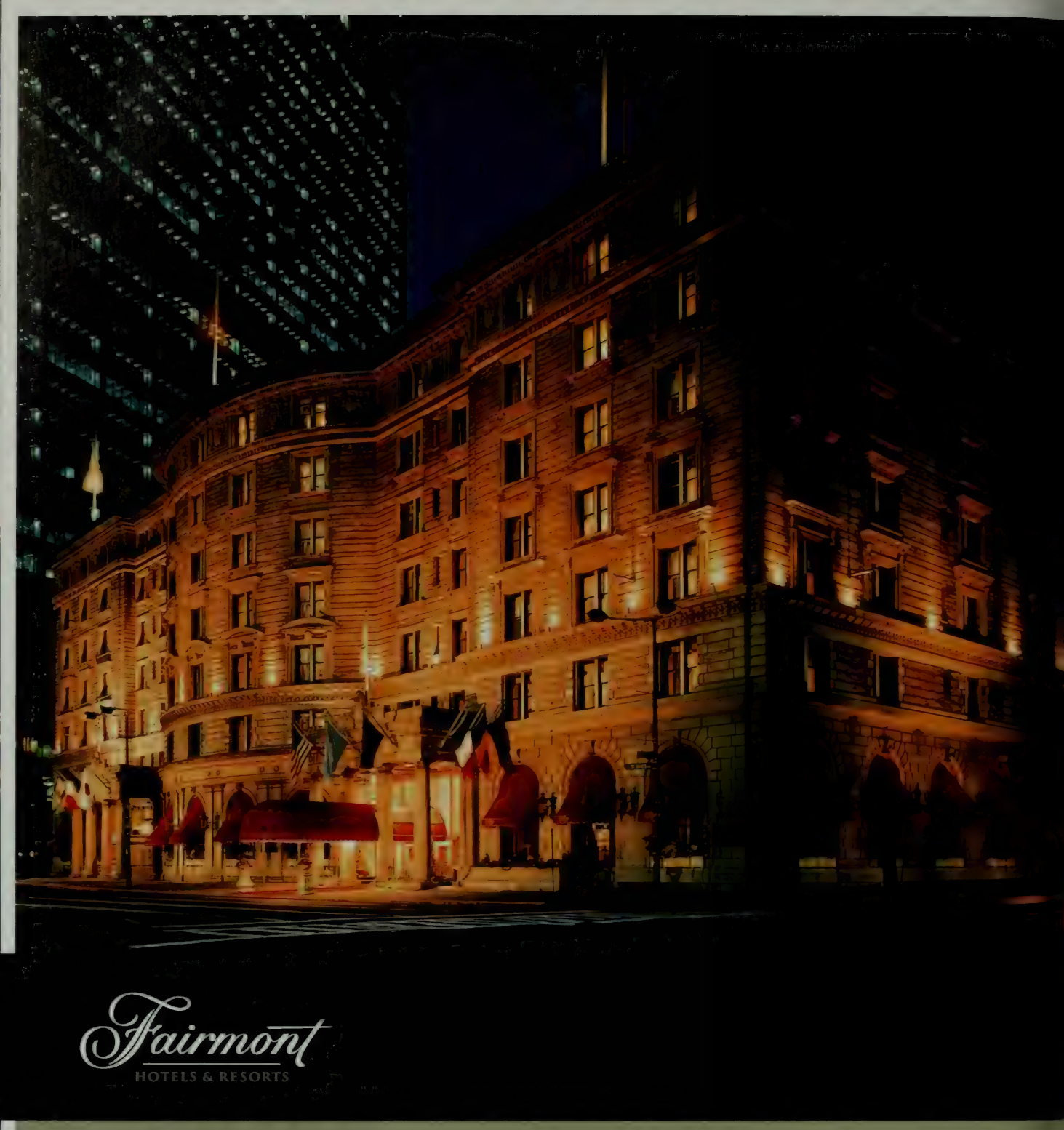
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Michael J. Lutch

From the Music Director

The concurrence of our Harbison and Schumann symphony cycles is a happy but not coincidental circumstance. The Schumann cycle celebrates the 200th anniversary of his birth; and it also happens that Schumann's symphonies were among the ones John Harbison himself suggested for programming along with his own. In October, when we played John's Third Symphony, it was paired with the Fifth Symphony of Mahler, another composer who made something different with each symphony he wrote (and who also has anniversary celebrations in progress). Indispensable symphony composers being considered for the programs that will complete our Harbison cycle next season—with his Fourth Symphony (never before played here), his Fifth (a BSO commission premiered here in 2008), and the world premiere of a new Symphony No. 6 (another BSO commission)—include Brahms and Berlioz.

In his own introduction to the cycle of his symphonies (see page 51), Harbison writes about assimilating the language of numerous important predecessors before writing anything he could consider calling a symphony—and then doing so only after composing several other orchestral works as well as some significant pieces for voice (including an extended song cycle and two chamber operas). Then, with each successive symphony, the parameters, the approach, the impetus, the rationale for writing a new one would vary, thereby enabling him to create another work that would justify the form, differ from the one that came before, reflect its time of origin, and yet also withstand the test of time—the very criteria we apply to the important symphonies of any period.

In comments newly provided this week about his Symphony No. 1 (on page 52), Harbison makes another important point—about how we hear symphonies—that can also be extrapolated to how we hear music in general. He observes that his First Symphony, more than any of his other works, caused listeners at the time of its premiere (1984) to reference other composers his music suggested to them. This would have been typical of an audience's response to any music by a composer they hadn't already encountered on a regular basis. Music that's already known inevitably provides reference points for music that's new; but as familiarity develops through further hearings, those reference points not only become

unnecessary but can fall away completely, leaving us to concentrate on the composer's individual and characteristic voice.

Regarding John's First and Second symphonies being performed this week and next, even one basic observation is enough to suggest a crucial difference in his approach to writing them. Though the two works are similar in length and in their general four-movement structure, the movements of the First are separated by pauses and, except for the descriptive title attached to the slow movement ("*Paesaggio*," "Landscape"), bear no extramusical or programmatic clues as to what the music might mean or say. The four movements of the Symphony No. 2, however, trace an uninterrupted progression, with no pauses between movements, from, as their titles tell us, Dawn to Daylight to Dusk to Darkness. (In Harbison's Fifth Symphony, which includes a baritone and mezzo-soprano, a programmatic element becomes even more explicit.)

Where John's musical personality isn't like many other composers I can think of, it *is* like Schumann's in its particular combination of poetry and energy, and in its combination of lyric and dramatic elements. John's symphonies, like Schumann's, are all different from each other, and represent a very personal and full-scale way of making them. John knows opera and voices. Schumann, one of the very greatest song composers, also knows voices. And though he did not succeed in the realm of opera, some of his little-known, large-scale works for orchestra, soloists, and chorus are arguably near masterpieces—e.g., his *Scenes from Goethe's "Faust"*—that reflect his strong literary leanings: the sort of leanings that figure prominently in Harbison's music too.

Like Harbison's, the four symphonies of Robert Schumann reflect different and changing vantage points and approaches to the form. The BSO's Schumann cycle began with performances of his First (*Spring*) and D minor symphonies—the first two symphonies he wrote, in 1841, after being spurred to do so by his wife Clara; previously he had concentrated, in successive stages, on solo piano music and then song. (After producing about 140 songs in 1840, his "song year," the year of his marriage, he continued to write songs for the rest of his life.) Though it was actually the second symphony he wrote, the D minor was ultimately published as No. 4 because he put it aside for a decade after its unsuccessful premiere, producing the revised, final version in 1851. (Thus the symphonies published as Nos. 2 and 3 were actually third and fourth in order of composition.) 1842 would be his "chamber music year"—the year of his three string quartets, piano quartet, and piano quintet.

Each of Schumann's four symphonies speaks to the circumstances of its conception, as well as to his innovations within the form. His so-called *Spring* Symphony—drafted in a flood of inspiration in the space of just four days!—was a crowd-pleaser from the start (though at least one detail that befuddled critics was the presence of the triangle, which was unheard of in a symphony at that time). His second symphony (No. 4) was conceived as what he thought of as a sort of "symphonic fantasy" incorporating thematic relationships between movements, and a tight overall structure, with no pauses between movements, that was significantly strengthened in his final revision.

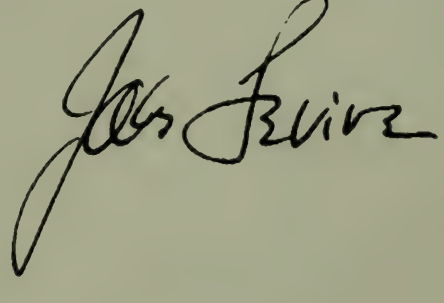
Both the *Spring* (No. 1) and the *Rhenish* (No. 3) take inspiration from extramusical associations. Schumann himself wrote how his impressions of spring, and particularly its reawak-

ening each year, gave impetus to his Symphony No. 1. The *Rhenish*—which suggests Beethoven in its first movement in the shape and key of its heroic thematic material, and also in its overall five-movement structure that recalls the *Pastoral* Symphony—was inspired by the family's move to hopeful new surroundings thanks to a new musical post for Robert in Düsseldorf, and also specifically (in the fourth movement) by Robert and Clara's visits to the gothic Cologne Cathedral.

Schumann's Symphony No. 2—composed by him during and after a period of debilitating psychological difficulty—uses a brass fanfare heard at the outset, in the slow introduction, as a recurring motif that emerges most triumphantly in the work's closing pages. As the piece proceeds, Schumann alters what would have been considered the normal sequence of movements by placing the scherzo second and the slow movement third, so that the scherzo reflects both energetically and (in the two Trio sections) lyrically on the first movement. Then, in the last movement (written after Schumann's recovery), we are strikingly reminded of Schumann as songwriter through his introduction of a new theme—which becomes the main material of that movement's second half—recalling Beethoven's song cycle *An die ferne Geliebte* ("To the distant beloved")—perhaps as a message to his wife Clara.

The music on these two programs by Mozart and Wagner—both of whom were also among the most important composers for the voice—not only provides contrast from the extremes of the Classical and Romantic repertoires, but similarly represents each of those composers finding individual approaches to and within forms taken over by them from their predecessors. Wagner's *Tristan und Isolde* was one of the two operas he composed and completed during a self-imposed interruption from work on his *Ring* cycle—the other being *Die Meistersinger*—that confirmed his mastery as not only the first but still the most important composer to write opera from a vantage point that was essentially symphonic. Harking back to the Baroque concerto tradition, Mozart's violin concertos, written when he was a teenager for an instrument he himself played (besides the piano, he also particularly loved playing the viola) are early, singular, and astonishingly inventive efforts in a genre that would later provide him—through his piano concertos—his most significant arena at the height of his career as composer/performer.

Hearing Mozart and Wagner in the context of symphonies by Harbison and Schumann not only provides strong contrast to those composers' works, but also lets us hear them in new contexts that are different from usual. And for all four composers represented in these programs, the music they created to meet the challenges confronting them continues without question to speak clearly and directly for itself.



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Robert Schumann

Symphony No. 3 in E-flat, Opus 97, "Rhenish"

ROBERT SCHUMANN was born in Zwickau, Saxony, on June 8, 1810, and died in an asylum at Endenich, near Bonn, on July 29, 1856. He composed his Symphony in E-flat (published as his Third, though it was actually the fourth and last symphony that he wrote) in Düsseldorf between November 2 and December 9, 1850. Schumann conducted the premiere in Düsseldorf on February 6, 1851. The nickname "Rhenish" actually appears nowhere in the original sources, nor on the published score.

THE SCORE OF SCHUMANN'S SYMPHONY NO. 3 calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

One of the more crucial turning points in Schumann's musical career occurred during the course of a nearly half-year sojourn in Vienna in late 1838 and early 1839, when he was introduced to Franz Schubert's Symphony in C (the so-called *Great* C major, D.944) by the composer's brother Ferdinand. In addition to arranging for the work's long overdue premiere, with Mendelssohn and the Leipzig Gewandhaus Orchestra in December 1839, Schumann dashed off an enthusiastic review of the virtually unknown masterpiece for publication in his journal, the *Neue Zeitschrift für Musik*. Extolling the symphony for its "heavenly length" and its independence from the long shadow of Beethoven, Schumann also speculated on the external factors that may have influenced its creation: "Put together the Danube, the spire of St. Stephen's Cathedral, and the distant Alps—the whole terrain bathed in a delicate Catholic incense—and you have a fair picture of Vienna.... On hearing Schubert's symphony, with its scintillating romantic life, the city hovers before me now with greater clarity than ever before, and I can easily understand how such a work arose from precisely these surroundings."

As is often the case with Schumann's criticism, what he wrote about the compositions of others can be applied to his own works with a minimum of tweaking. Substitute the Rhine for the Danube, Cologne Cathedral for St. Stephen's, and the Siebengebirge for the Alps, add a pinch of incense, and the result is an accurate description of the atmosphere that

Daguerreotype of Robert Schumann, Hamburg, 1850

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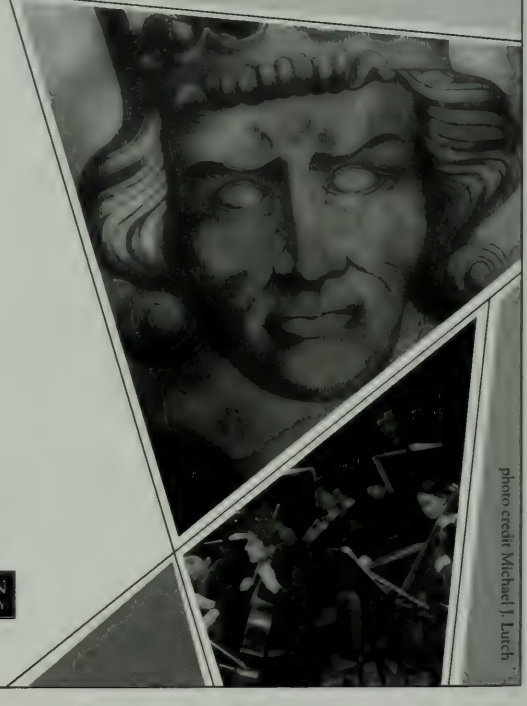


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called forth Schumann's Symphony No. 3, commonly known as the *Rhenish*. Both the number and the nickname require some explanation.

Composed late in 1850, the *Rhenish* was actually the fourth and last of the symphonies that Schumann composed. Not long after finishing his Symphony No. 1 in B-flat (Opus 38) in 1841, he wrote a Symphony in D minor that, perhaps due to its lukewarm reception by the public, he decided to withhold from publication. The C major symphony of 1845-46 appeared as No. 2 (Opus 61), the *Rhenish* then fell into place as No. 3, and the D minor symphony, in a highly doctored revision, was issued last as No. 4 (Opus 120).

As for the nickname, *Rhenish*, although it appears nowhere in the original sources, chances are that Schumann would have approved of it—which brings us to his arrival in Düsseldorf, capital of the Prussian Rhine Province, in September 1850, with his wife Clara and their five young charges in tow. With a little coaxing from Ferdinand Hiller, Schumann had agreed to take up Hiller's position as municipal music director in Düsseldorf, in which capacity he was responsible for conducting the rehearsals and performances of the city's largely amateur orchestral and choral societies, and for overseeing the musical offerings on feast days at two of the local Catholic churches. Schumann must have assumed the new post with some trepidation. Years before, his good friend Mendelssohn may well have shared with him some of the frustrations he encountered during his own tenure as music director in Düsseldorf between 1833 and 1835: "At best, the members of the orchestra all enter separately, in the piano passages the flute plays sharp, not a single Düsseldorfer can play a triplet evenly, every Allegro ends twice as fast as it began, and the oboe plays E-naturals when the key signature includes E-flat."

Although Schumann found it difficult to compose during his first weeks in Düsseldorf, complaining that the "dreadful street racket" deprived him of much needed sleep, he regained his creative stride before long. An important catalyst in this process seems to have been provided by a day-long pleasure trip in late September 1850 to nearby Cologne. In the month following his return to Düsseldorf, he drafted the brooding but intensely expressive Cello Concerto in A minor and began sketching the Symphony in E-flat. His work on what would become the *Rhenish*, however, was interrupted by a second trip to Cologne—this time in connection with Clara's performance of his A minor piano concerto—and another visit to the landmark that had so profoundly impressed him during his earlier excursion: the city's magnificent gothic cathedral. By early December the new symphony was complete, the entire task having occupied him for only about a month in which his official directorial responsibilities also made considerable demands on his time. In conversation with Wilhelm Wasielewski, the concertmaster of his Düsseldorf orchestra, and later his first biographer, Schumann refused to take special credit for the rapid completion of the symphony, observing that if Handel could write a whole oratorio in a month, the drafting of a symphony in the same time span was hardly a feat worth bragging about.

If only obliquely, Schumann himself acknowledged the decisive impact exercised on the symphony's genesis by the Rhenish milieu in general and the Cologne Cathedral in par-

Program note continues on page 45.

Until Amelia Earhart became the first woman to fly solo across the Atlantic, she would not rest.



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Nor would her technical advisors. (Newfoundland, 1932.)



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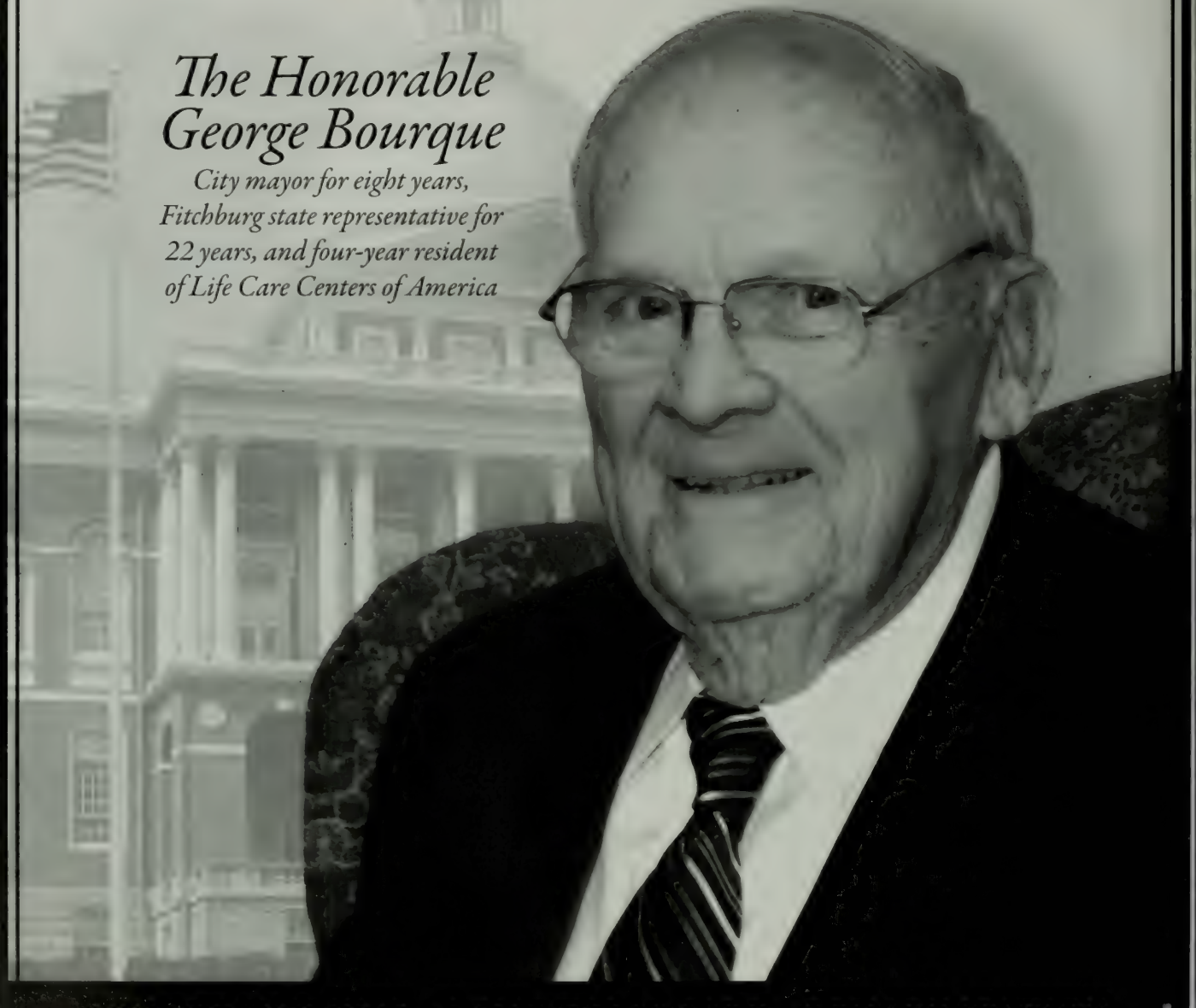
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Cologne Cathedral

ticular. Writing to the publisher Simrock in March 1851, he expressed his desire to place his latest works with a Rhenish firm, "especially my most recent symphony, which here and there reflects a bit of local color." Similarly, he told Wasielewski of his attempt to place "folkish and popular elements" in the forefront of the new work. Indeed, the symphony's generally high-spirited mood turns to more sober conceits only in the penultimate, fourth movement, which, according to the designation on the autograph score, was to be rendered "In the character of an accompaniment to a solemn ceremony." The specific ceremony Schumann probably had in mind was the elevation of Archbishop Johannes von Geissel to the rank of cardinal at Cologne Cathedral on November 12, 1850—a well publicized event that he did not witness, but about which he almost surely read in one of the Düsseldorf newspapers.

Most tantalizing of all is Schumann's reference to a "slip of paper" outlining the "poetic content of the symphony's movements" and intended for distribution at a performance of the work in Cologne on February 25, 1851. Unfortunately, Schumann's programmatic sketch for the *Rhenish* Symphony does not survive, but its general contents can be inferred from a review of the warmly applauded Düsseldorf premiere on February 6, 1851. (It has been suggested that a member of Schumann's inner circle leaked the composer's program to the press.) According to the anonymous reviewer, Schumann's Symphony in E-flat depicts "a slice of Rhenish life." Just as the first movement "arouses joyful expectations," the second "paints a portrait of easygoing life on the Rhine," conjuring up images of "pleasant boating excursions past vine-clad hills." Whereas in the third movement "the composer, lost in reflection, rests his head on the window of an old castle," in the fourth movement "we see Gothic cathedrals, processions, and stately figures in the choir loft." Finally, "spirited tones from the previous movements intertwine" in the concluding *Lebhaft* as "everyone rushes outdoors to enjoy a merry evening of recollection."



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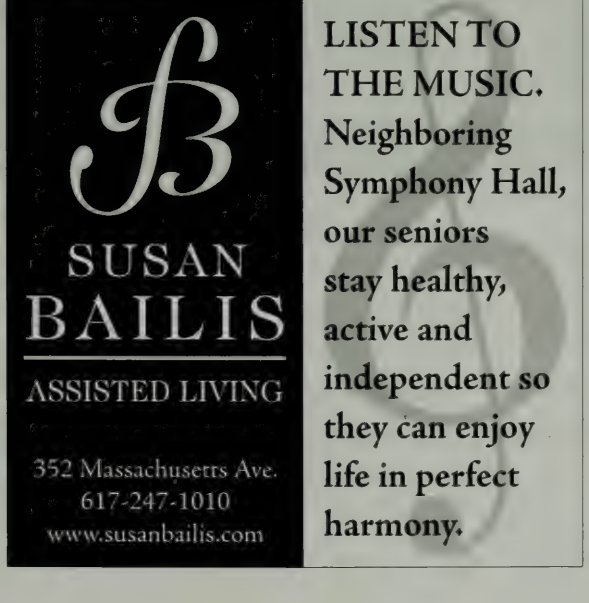
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Today such descriptions are apt to strike us as naive at best. Yet in Schumann's time they served a useful purpose, assisting an audience to find its bearings in the unfamiliar territory of a new work, and often, as in this case, identifying the chief markers in the work's affective course. Schumann's listeners would have welcomed a programmatic rationale for the most striking feature of the *Rhenish* Symphony's overall design: the presence of five movements instead of the canonical four. Precedents for this expanded structure include Berlioz's *Symphonie fantastique* (which Schumann had subjected to a detailed analysis toward the beginning of his career as a music critic) and, even more to the point, Beethoven's Sixth Symphony, the *Pastoral*. The succession of moods in the *Rhenish*, however, suggests that Schumann was intent on creating a more rustic counterpart to Beethoven's symphonic idyll.

Schumann establishes the primarily celebratory tone of the *Rhenish* Symphony in the very opening bars of the first movement with a fanfare-like theme in the strings and upper winds. Supported by a propulsive accompaniment, this idea derives its incredible verve from an interesting rhythmic strategy: the grouping of pulses first in a broadly paced triple time and then in a pattern that moves precisely twice as fast. Schumann exploits the metrical ambiguity of his theme to the fullest, employing the broader, hemiola grouping as a kind of motto that he often treats quite independently of its initial melodic contour.

The second and third movements together comprise a contrasting pair of intermezzi, the former a heavily accented waltz, or Ländler, with two Trios, and the latter a series of gentle ruminations on three lyrical themes, each set in relief by its own distinctive instrumental color. While the second movement (scherzo), with its tipsy dance themes and obstinate drone basses, evokes a peasant atmosphere, the third movement is more reflective in character, the suave parallel intervals of its opening clarinet duo a direct import from the world of the pastoral. The mixture of "low" and "high" styles in these middle movements was fundamental to Schumann's conception of the symphony as a whole. If his thematic building blocks were simple to the point of naiveté, their subsequent







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unfolding, frequently in delicately crafted contrapuntal textures, betrays an altogether more sophisticated approach.

The fourth movement and finale can also be heard as a complementary pair. Designated "*feierlich*" ("solemn") and cast in the dusky key of E-flat minor, the fourth movement opens with the dignified strains of a chorale-like melody intoned by the trombone choir. As the primary object of Schumann's contrapuntal manipulations, this melody is treated like an archaic *cantus firmus*, staidly migrating from one instrumental family to the next and surrounded by a dense tapestry of imitative entries that feature simultaneous statements of the melody in a variety of rhythmic guises. A last-ditch effort to dispel the somber mood with a rising brass fanfare proves unsuccessful; the movement ends with mysterious echoes of the chorale theme in the original minor key.

Solemn pageantry gives way to communal rejoicing in the finale. Initiated by a spiky dance theme in duple time, the last movement subsequently invokes almost all of its predecessors, though in ways that are not immediately apparent. A syncopated idea in the horns turns out to be a distant relative of the fourth movement's chorale melody, while the development section opens with an understated reminder of gestures from the scherzo. In due course a rollicking variant of the short-lived fanfare from the previous movement breaks through in the horns, and the formerly doleful chorale melody reappears, transformed into a jubilant hymn, in the coda. A fitting close not only for a "merry evening of recollection," but also for the entire work, this coda obviously made a deep impression on a Schumann devotee who also happened to be a great symphonic composer. Gustav Mahler lifted the fanfare theme heard near the conclusion of his First Symphony almost note-for-note from the closing pages of Schumann's *Rhenish*.

John Daverio

JOHN DAVERIO, *the late Boston University-based musicologist, educator, and violinist, was a frequent guest speaker and annotator for the Boston Symphony Orchestra. His books include "Robert Schumann: Herald of a 'New Poetic Age'"; "Nineteenth-Century Music and the German Romantic Ideology"; and "Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms."*

THE FIRST AMERICAN PERFORMANCE OF SCHUMANN'S "RHENISH" SYMPHONY *took place on February 2, 1861, with Theodor Eisfeld conducting the Philharmonic Society at the Academy of Music in New York. The first Boston performance took place on February 4, 1869, with Carl Zerrahn conducting the Harvard Musical Association at the Music Hall.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Schumann's Symphony No. 3 was given by Georg Henschel on November 24, 1883, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Erich Leinsdorf, Michael Tilson Thomas, Andrew Davis, Seiji Ozawa, Marek Janowski, Hans Graf, Alan Gilbert, and Rafael Frühbeck de Burgos (the most recent subscription performances in April 2006, and the most recent Tanglewood performance on August 11, 2007).*

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Program page from the world premiere by the BSO of John Harbison's Symphony No. 1, from March 1984 (BSO Archives)

John Harbison on his Symphonies: Introduction to a Cycle

The Boston Symphony Orchestra performs Harbison's First, Second, and Third symphonies this fall, and will complete the cycle of Harbison symphonies with the Fourth, Fifth, and a new BSO-commissioned Symphony No. 6 in 2011-12.

I have never been one of those who felt the Symphony was played out. So many wonderful symphonies appeared during my early years as a composer. I remember especially recordings of pieces by Tippett, Piston, Lutosławski, and Henze, as well as live performances here in Boston of great symphonies by Dutilleux, Sessions, and Hindemith.

I had first to respond to another task—to absorb the very different musical proposals of our two Hollywood émigré composers, Schoenberg and Stravinsky. I needed at least the experience of writing a large orchestral tone poem, *Diōtima*; concertos for piano and violin, an hour-long song cycle *Mottetti di Montale*, and two operas, *Winter's Tale* and *Full Moon in March*, to line things up.

Eventually I felt convinced by the title "Symphony." I couldn't see why our big orchestral pieces needed to be called things like *Consternations* or *Entropies I* (the 1960s) or *Rimmed by a Veiled Vision* (the '70s) if they were symphonic in ambition and scale.

The twentieth century brought a lot to this genre, beginning with the great joust between Mahler and Sibelius (with Nielsen providing yet another even more eccentric route). Mahler proposed The Symphony as published autobiography, Sibelius as the free association of a private diary. New formal ideas came from these extreme positions, new kinds of grandeur and intimacy.

The hardest thing to win back for the big genres of symphony and string quartet is some kind of naturalness, some escape from the self-consciousness of our artistic time. By setting down Symphony on our title page we accept requirements, expectations, but cannot let them in while we work. It is not a test, it is a freely offered proof, or deed. We will need tunes, harmonies that define form, development that is also play, many tones of voice, movements and sections of varied length and weight.

We will need much of what we usually need, plus the conviction of not having done it this way before. At least these are some of the things I remembered to say to myself as I embarked—aware that if I found just one beginning it could be the net or foil that gets more phrases, eventually a piece. And once there is one piece, another comes from the determination to do something different. And another, to work away from the first two. I am grateful to James Levine for offering a chance to weight them individually, to see how they add up, to see—at distances of thirty years to a few months—if they contain their year of origin and still pertain to our present. To see if they are symphonies.

John Harbison

A FEW COMMENTS (2010) ON SYMPHONY NO. 1 FROM THE COMPOSER, WHOSE ORIGINAL PROGRAM NOTE (FROM 1984) IS REPRINTED ON PAGE 57.

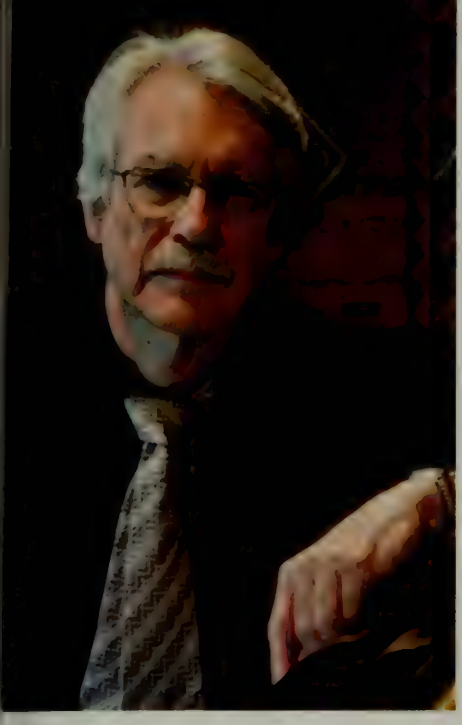
More than any piece I have presented, my First Symphony caused the first commentators to mention other composers apparently suggested by the music. A glance at only four articles yields Schumann, Brahms, Wagner, Mahler, Debussy, Stravinsky, Shostakovich, Schuman, Tippett, Messiaen, Lutosławski, Sessions, Crumb, and Druckman. Now that the piece is thirty years old the effort to place it may seem less necessary. (My first program note, mentioning Schuman, Gershwin, Shifrin, and Davies, may have contributed to the search.)

A few remarks from the time of the first performances remain very surprising and welcome to me. Seiji Ozawa always referred to the first slow tune [violins and horn about 1:15 into the first movement] as the "saxophone melody"! Donald Sur said after the very first performances "four movements of equal weight." Chris Rouse mentioned that he thought the last movement is the "most serious *structure* in the piece." All of these seem to clarify something about the intent, conscious or unconscious.

Many ideas about what will go into a piece don't survive the actual process of making it, but one that did, to my continued enjoyment, was this: "many players, playing often textures of only one or two parts." That seemed a refreshing notion then and still does.

John Harbison





Tom Artin

John Harbison

Symphony No. 1 (1981)

JOHN HARBISON was born in Orange, New Jersey, on December 20, 1938, and lives in Cambridge, Massachusetts, and Token Creek, Wisconsin. He wrote his Symphony No. 1 in 1980-81 to fulfill a commission from the Boston Symphony Orchestra in celebration of its centennial, composing it in Token Creek and in Rome, where he was in residence at the American Academy. The score is dedicated to the Boston Symphony Orchestra and its then music director, Seiji Ozawa, and the piece was premiered by Ozawa and the BSO on March 22, 1984, in Symphony Hall. It was performed at Tanglewood the following summer and recorded at Symphony Hall that October for release by New World Records.

THE SCORE OF HARBISON'S SYMPHONY NO. 1 calls for three flutes (third doubling piccolo and alto flute), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, two trumpets, three trombones, tuba, percussion (five players suggested: tubular bells, marimba, vibraphone, two low gongs, metal blocks, temple blocks, wood blocks, maracas, claves, triangle, wood drum, tambourine, snare drum, two tuned drums, three tom-toms, bass drums), timpani, harp, and strings. The piece is in four movements, and its duration is about twenty-four minutes.

In the nineteenth century, in the generations following Beethoven, the genre of the symphony was arguably the ultimate obligation of the composer working in the German tradition, tempting composers with the opportunity to innovate within an established mode. Whether or not they choose to follow that path, to write or not to write a symphony is something composers have continued to take seriously throughout the bewildering stylistic upheavals of the past two centuries. In the twentieth century, as American concert music came into its maturity, many American composers took on the symphony as a way of cementing their own credibility as artists and craftsmen. The symphonic cycles of Charles Ives (four), Roy Harris (eleven), Walter Piston (eight), and Roger Sessions (nine) are among the most significant; Aaron Copland and Leonard Bernstein, both of whose predilections lay elsewhere, made their mark.

In the early twenty-first century, the genre remains one to grapple with for composers influenced by that legacy, and music organizations like the Boston Symphony Orchestra are deeply involved in its continuance. In the past few years, the BSO has commissioned symphonies from Charles Wuorinen (his Eighth), William Bolcom (Eighth), and John Harbison (Fifth). Apparently the symphony cycle remains alive and well. This season and next, Boston Symphony audiences will have the chance to assess Cambridge-based, Pulitzer Prize-winning composer John Harbison's ongoing cycle with performances of his first three symphonies this year and, next season, the Fourth, Fifth, and yet-to-be written Sixth (a BSO commission).

Harbison's symphony cycle was triggered thirty years ago by the BSO's centennial commission for the work that became the composer's Symphony No. 1, which was premiered in 1984 under Seiji Ozawa. It was the composer himself who decided to take on "Symphony" at that point in his career, in his mid-forties (about the same age as Brahms when he finally allowed his First into the world). The four-movement piece demonstrated a seriousness of purpose that aligned it immediately with a Big Tradition, an acknowledgement of the major accomplishments in the genre by his predecessors—particularly, perhaps, Roger Sessions, one of Harbison's early mentors.

In retrospect it seems inarguable that the Symphony No. 1 was numbered "1" to designate the start of a series. Of course, commissions were needed to bring that series piece-by-piece to fruition. When the San Francisco Symphony came calling, Harbison was ready to write Symphony No. 2—again his own choice of genre—which was finished and premiered in 1987. (No. 2 will be performed by the BSO on December 2, 3, and 4, again with James Levine conducting.) Looking at these first two symphonies, and extra-musical clues including the composer's comments and movement titles (those of the Second being "Dawn," "Daylight," "Dusk," "Darkness"), we begin to see a narrative, dramatic approach easily reconcilable with a strong literary and theatrical current throughout Harbison's career. This is not to say the "stories" of his symphonies are explicit, but that the flow and transformation of expressive content tie the movements together in a definite arc analogous to narrative.

Harbison's Third Symphony (performed here in October) solidifies this idea. Following his Second by three years, it was commissioned and premiered by the Baltimore Symphony. Before he wrote his next symphony, more than a dozen years passed, during which he completed his first evening-length opera, *The Great Gatsby*, for the Metropolitan Opera, and other major pieces including a Cello Concerto (a Boston Symphony co-commission for Yo-Yo Ma) and his Requiem (another BSO commission, premiered here in March 2003). Harbison wrote his Fourth Symphony for the Seattle Symphony and Gerard Schwarz, who gave the first performances in 2004.

John Harbison's relationship with the Boston Symphony Orchestra is longstanding and wide-ranging, first as an audience member during his Harvard years in the late 1950s, then as a member of the conducting class of the Tanglewood Music Center, and finally as a composer with the BSO's performances of his tone poem *Diōtima* in 1977 (commis-



Lincoln Russell

Seiji Ozawa and John Harbison following the premiere of Harbison's Symphony No. 1 at Symphony Hall in March 1984

sioned by the Koussevitzky Foundation). He has written for the BSO program book (his 1977 program note on Robert Schumann's *Spring* Symphony was reprinted here just last week); he has served frequently as a Tanglewood faculty member, also directing the Festival of Contemporary Music, and he is currently chairman of the TMC composition program. He has conducted the Boston Symphony and Boston Symphony Chamber Players as well as the Boston Pops. With James Levine's arrival as music director of the BSO at the start of the 2004-05 season, Harbison's music has been heard here even more frequently in recent seasons. Since then, the BSO commissioned and premiered his *Darkbloom: Overture for an imagined opera* and his Symphony No. 5, and co-commissioned his Concerto for Bass Viol. In April 2010, the orchestra premiered his Double Concerto for violin, cello, and orchestra.

It is interesting to consider Harbison's symphonies in light of many facets of the past. The first four average only about twenty-three minutes long, which is to say shorter than the later Mozart symphonies, let alone Brahms's or Mahler's. Nor are these works elaborately or exotically scored, except for large percussion sections. And yet there is seriousness and weight to these works that make them seem bigger, due to their pithiness of material and the nature of the sound, the harmonic and rhythmic density. Harbison also tends to eschew transitional passages, which would of course add extra length, instead choosing to introduce contrasting passages (sometimes sneakily related) without unnecessary ado. The composer Francis Judd Cooke characterized this approach in a 1988 article on Harbison's Symphony No. 1 in *Symphony* Magazine: "He manages...without a classical process of transitions, relying instead on the juxtaposition of disparate elements. Not Beethoven's 5th, but Stravinsky's grand old 1910 score of *Petrouchka* shows the way." This approach suffices not only for the First Symphony but the others as well.

The Symphony No. 5 was a departure. At James Levine's suggestion, Harbison for the first time in a symphony added a vocal part. The first two movements are a setting for

baritone and orchestra of a Czesław Miłosz poem; the third is a setting for mezzo-soprano of a Louise Glück poem, and the final movement is a duet for mezzo and baritone singing a Rilke poem. The theme of these texts is explicitly the Orpheus myth, making more concrete the idea of a self-contained narrative idea in the symphony. At thirty-two minutes, the Fifth is Harbison's longest symphony to date. His Sixth—stay tuned.

The First Symphony is a four-movement work that takes a cue from Schumann's Second Symphony in placing the scherzo second and the slow movement third (as Harbison would again do in his Symphony No. 2). The composer remains happy with his original program note, reprinted opposite, from the time of the premiere.

Robert Kirzinger

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THIS PROGRAM NOTE BY JOHN HARBISON ON HIS SYMPHONY NO. 1 APPEARED ORIGINALLY IN THE BSO PROGRAM BOOK FOR THE PREMIERE PERFORMANCES ON MARCH 22-23-24, 1984.

Symphony No. 1 was commissioned by the Boston Symphony Orchestra for its centennial celebration and is dedicated to the orchestra and its conductor Seiji Ozawa. It began early in the summer of 1980 at Token Creek, Wisconsin, at the time I was finishing a song cycle on Italian texts, *Mottetti di Montale*. It was continued in Rome during a residency at the American Academy, interspersed with work on a Piano Quintet. Fourteen months after its inception, the piece was finished where it was begun, at Token Creek. Just as it felt very right to be working on Italian songs in the Midwest, it was natural to work on this American-accented piece in Italy. I have always found the view from a distance to be clearest.

The first movement originated in a very curious dream. In the cramped quarters of the BSO's Cabot-Cahners Room, a group was performing, mainly on metal instruments. Most of the performers were identifiable: few were musicians, those that were played instruments they do not play. When I woke up I was haunted by the metallic harmonies; but it took a while to realize that they were in the public domain—that the "composer" was an inhabitant of my subconscious. As with previous "dream ideas" I felt able to get very close to what I had heard, and recognized the idea as one I was waiting for.

The first idea permeates the whole piece: I thought of it as being like a forge. It gives rise to two immediate consequents, a woodwind refrain and a slow melody for violins and horn. These recur later, much changed by what happens in the main body of the movement, which is marked *Camminando* ("At a walking pace"), and consists of a long and volatile tune over a steady bass line. This two-part texture reduces to one part near its arrival point. Although the various elements in the movement seem to remain discrete, they have more in common than their surfaces suggest.

The very brief second movement is the opposite of the first, evanescent, non-declarative, dense in texture but very light in impulse.

Before working on the third movement I was playing Schumann and Gershwin songs. I am not sure why the opening dialogue seems to echo them. This movement was intended as a *pastorale*, but this was altered by the persistent appearance of a low sixth, a presence I did not understand. After a long break during which I worked on my Piano Quintet, I perceived the interval to be the concluding sonority in Seymour Shifrin's *In eius memoriam*, which I had conducted with the Boston Symphony Chamber Players shortly before beginning the symphony. It had become an image for loss whose significance had to be acknowledged to complete the piece. This is done in two ways: first in the stormy course taken by the movement, finally by a brief citation of the Shifrin piece near the close.

The last movement is more Baroque than the others, with a ritornello framing episodes of closely related character, and an all-over domination by the principal motives. It moves in a double-time pulsation (urban as opposed to rural?). The music accumulates, in the Baroque manner, rather than making peaks and valleys, so that the end point is also the goal point.

John Harbison



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Richard Wagner

Prelude and Liebestod from "Tristan und Isolde"

WILHELM RICHARD WAGNER was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. He composed the music of "Tristan und Isolde" between October 1, 1857, and July 19, 1859, and completed the scoring in August 1859. The opera had its first performance on June 10, 1865, in Munich, with Hans von Bülow conducting. The Prelude alone had already been performed at a concert in Prague on March 12, 1859, under von Bülow. The first performance of the Prelude and Liebestod ("Love-death"), without soprano, was conducted by Wagner in Vienna also before the premiere of the complete opera, on December 27, 1863.

THE SCORE OF THE PRELUDE AND LIEBESTOD calls for three flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, harp, and strings.

Wagner typically took years bringing the subject matter of his operas to final shape, the most striking example being the chronology of his mammoth, four-opera *Der Ring des Nibelungen*: following his readings of the Norse and Teutonic legends in the early 1840s, he produced his initial prose sketch for a drama based on the Nibelung myth in October 1848; but the final pages of *Götterdämmerung*, which closes the *Ring* cycle, were completed only in November 1874. Sometimes, too, interrelationships among his subjects of interest suggested themselves. For example, late in 1874, Wagner conceived the notion of introducing the character of Parsifal, with which he had become fascinated in the mid-1840s, into the third act of *Tristan und Isolde* (an idea he did not carry out). And in the summer of 1845, fresh from the completion of *Tannhäuser* the preceding April, Wagner completed his first prose sketch for *Die Meistersinger von Nürnberg*, conceived originally as a sort of lighthearted and comic response to the more serious issues of *Tannhäuser* (likewise focusing on a dramatic Tournament of Song at a crucial point in the action), expanded in the second prose sketch of 1851 to incorporate the very human and moving treatment of the Hans Sachs–Walther–Eva triangle (and including, in the ultimate working-out, a reference both verbal and musical to the story of Tristan, Isolde, and King Marke), and

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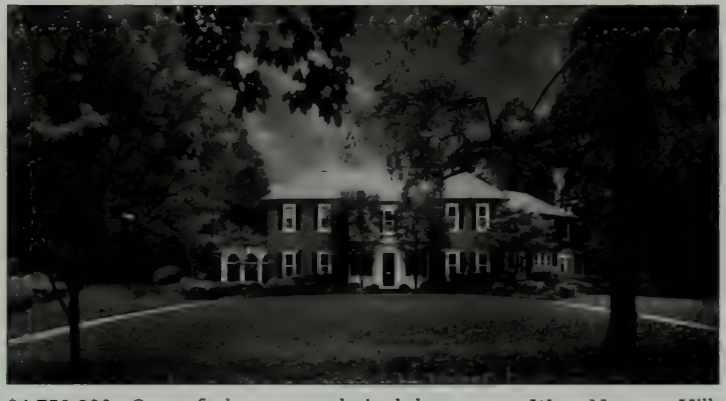
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brought musically to completion only in October 1867.

Tristan und Isolde and *Die Meistersinger von Nürnberg* were both written during the years following Wagner's break from his work on the *Ring*, which occurred in July 1857, after he had reached the end of *Siegfried*, Act II. By that summer, hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere. There was no regular source of income, he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850, and so it was obviously time for something more likely to be produced than the *Ring*. This he thought he had found in the story of *Tristan and Isolde*. As early as December 1854 he had written to Liszt that "since never in my whole life have I tasted the real happiness of love, I mean to raise a monument to that most beautiful of dreams.... I have in my mind a plan for *Tristan und Isolde*, the simplest but most full-blooded conception...." Now he wrote Liszt of his determination to finish *Tristan* "at once, on a moderate scale, which will make its performance easier.... For so much I may assume that a thoroughly practicable work, such as *Tristan* is to be, will quickly bring me a good income and keep me afloat for a time." (Even when this proved not to be the case, Wagner expressed naively similar sentiments as he turned to *Die Meistersinger*, assuring his publisher Schott that it would be "light, popular, easy to produce.")

Another incentive to Wagner's work on *Tristan* was his move to a cottage on the estate in Zurich of his friends Otto and Mathilde Wesendonck. Mathilde, in particular, had become

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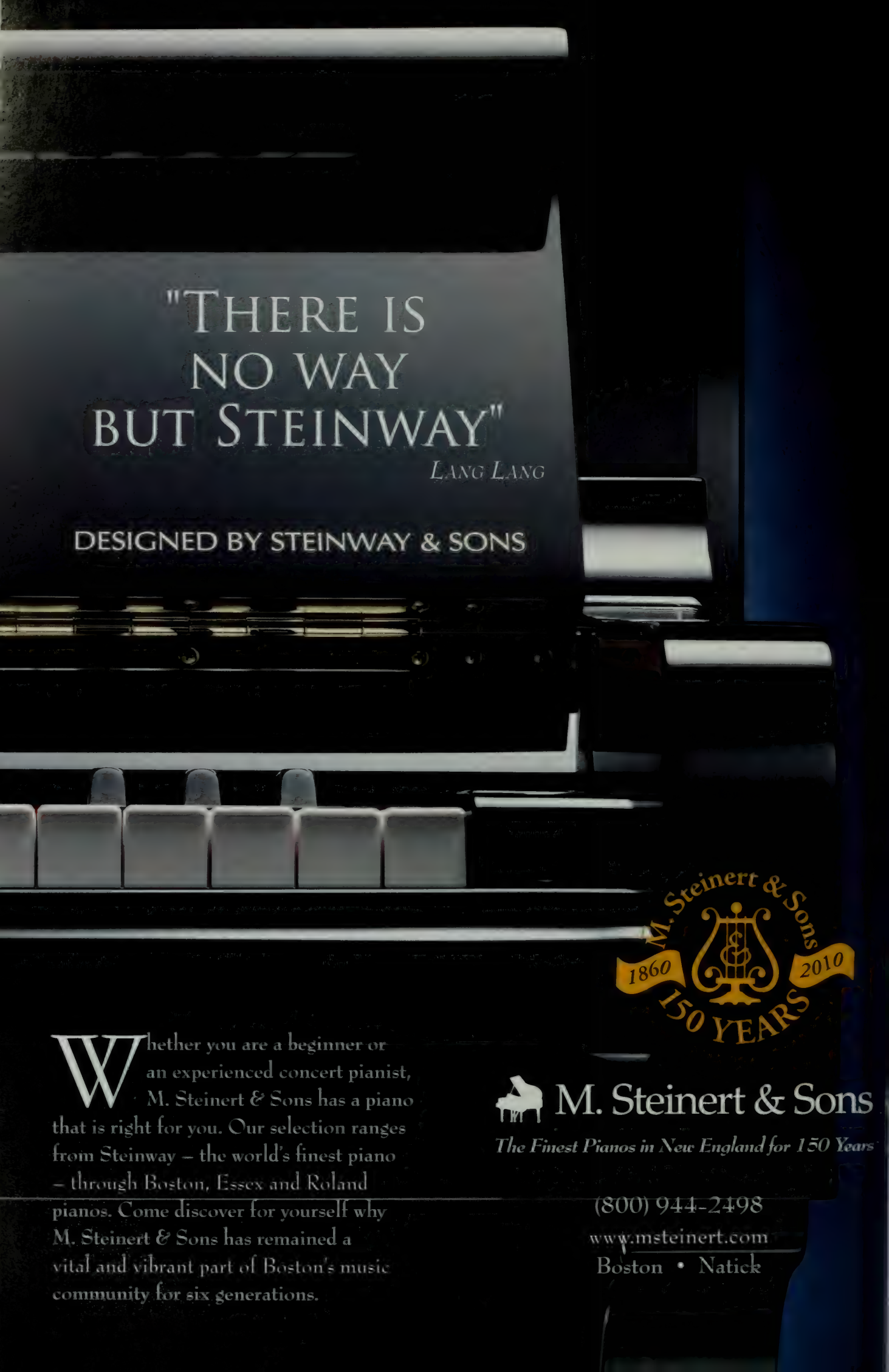
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A pastel of Mathilde Wesendonck and her son Guido, December 1856

an ardent Wagner devotee following a concert performance of the *Tannhäuser* Overture led by the composer in 1851. Otto was a successful German businessman and partner in a New York silk company. The Wesendoncks settled in Zurich in 1851, and it was at Mathilde's instigation that Wagner and his wife Minna (whom he had married in 1836) were later provided lodging on the Wesendonck estate in a cottage christened "the Asyl" (from the German word meaning "asylum, refuge"), so-called after a reference in Mathilde's letter of invitation to Minna. Here Wagner and Mathilde were drawn intimately together, and there is no question that the intensity of their relationship is to be felt in the music Wagner composed during that time. Wagner separated from Minna and left the Asyl on August 17, 1858, traveling to Venice and taking up residence during the winter of 1858-59 in the Palazzo Giustiniani, where he composed the second act of *Tristan*. The third act would be composed in the Hotel Schweizerhof in Lucerne, to which Wagner relocated in March 1859. Of course, by the time Wagner completed *Tristan*, he knew that his plan for "a thoroughly practicable work" had given rise to something rather different. In August 1860, writing to Mathilde Wesendonck, he noted that "I've overstepped whatever lies within the power of execution." Attempts to stage the work at Karlsruhe in 1861 and in Vienna the following year were abandoned. It was the offer of patronage from the eighteen-year old King Ludwig II that turned the tide: Ludwig settled Wagner's debts, commissioned Wagner to complete the *Ring*, and made possible the first performance of *Tristan*, on June 10, 1865, in Munich.

Tristan und Isolde is about love: love repressed and unacknowledged, then helplessly and haplessly expressed, and fulfilled, after emotional torment, only through death. The Prelude is the musical expression of that unacknowledged love, and the opening phrases recur during Wagner's opera when the love between Tristan and Isolde comes closest to surfacing: when it is unleashed by the dramatic device of the love potion, and, finally, when Tristan dies in Isolde's arms. Nor is it unreasonable to suggest that *Tristan und Isolde* represents the product of Wagner's spiritual and emotional union with Mathilde



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Wesendonck through the channeling of his creative energies into music unlike any that had ever been heard before. Wagner's use of dissonance in *Tristan* was, in fact, startlingly new; the emphasis on unresolved dissonance and intense chromaticism was perfectly suited to that work's depiction of heightened longing, and the work has come to represent a turning point in the nineteenth century's treatment of tonality.

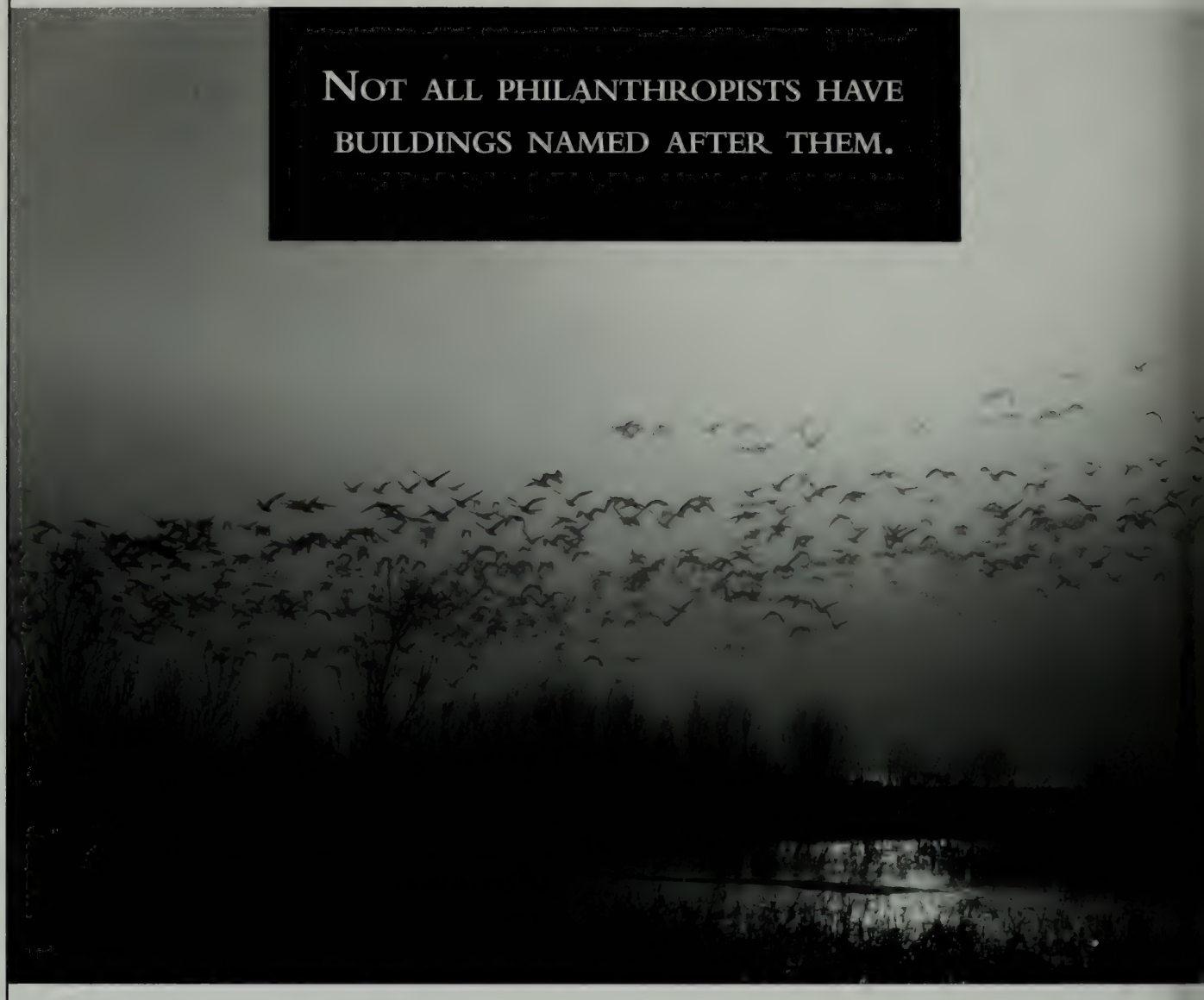
When *Tristan* is staged, the Prelude dies away, leading after a moment of silence to the unaccompanied sailor's song that opens the first scene. In the concert hall, however, it is frequently followed (either with or without soprano) by Isolde's "*Liebestod*" ("Love-death"), which closes the opera. If the Prelude represents earthbound passion, the "Love-death" is spiritual transfiguration. In fact, Wagner himself referred to what we call the Prelude and *Liebestod* as, respectively, *Liebestod* and "*Verklärung*"—"transfiguration." Here, Isolde literally wills herself out of existence, Tristan, her "death-devoted" lover, having died in her arms a short while earlier. Musically the *Liebestod* recapitulates and completes the second act's interrupted "*Liebesnacht*" ("night of love"), wherein Tristan and Isolde's tryst was abruptly ended by the sudden arrival of Isolde's husband King Marke. As in the Prelude, the music begins softly and builds, almost in a single breath, to a thunderous climax. And even without the vocal line, the *Liebestod* makes its point, since, by the end, music and text, sound and sense, are one.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE OF THE "TRISTAN" PRELUDE *was given at a Thomas Symphony Soiree in New York's Irving Hall on February 10, 1866; the first performance in America of the "finale" was also given at a Thomas Symphony Soiree, on January 8, 1872, at New York's Chickering Hall*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of the "Tristan" Prelude was given by Georg Henschel on February 17, 1883. The Prelude and Liebestod pairing was introduced to Boston Symphony audiences on January 10, 1885, by Wilhelm Gericke, who on May 29, 1886, also led the orchestra's first performance of the Liebestod with soprano (Lilli Lehmann). The paired Prelude and Liebestod (without soprano) have also been conducted at BSO concerts by Arthur Nikisch, Franz Kneisel, Emil Paur, Richard Strauss, Max Fiedler, Henry Hadley, Serge Koussevitzky, Eugene Goossens, Albert Stoessel, Fritz Reiner, Leonard Bernstein, Victor de Sabata, Charles Munch, Pierre Monteux (the most recent Tanglewood performance by the BSO, on August 1, 1959), William Steinberg, Marek Janowski, and Bernard Haitink (the most recent subscription performances, in October 2003, followed by a performance at Carnegie Hall). The orchestra's most recent subscription performances of the Prelude and Liebestod with soprano were led by Colin Davis in March 1973, with Jessye Norman; the BSO's most recent Tanglewood performance was on July 21, 1979, under Klaus Tennstedt, also with Ms. Norman*

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To Read and Hear More...



Currently, the best quickly available source of information about John Harbison is the website of his publisher, G. Schirmer (www.schirmer.com), which contains a biography, works list, reviews, and several interesting essays about the composer and individual pieces, including his opera *The Great Gatsby*. David St. George wrote the essay on Harbison in the New Grove II; Richard Swift wrote the one in The New Grove Dictionary of American Music (from 1983). The BSO's "Concert Companion" pages for Harbison at bso.org provide a multimedia view of the composer's career.

The Boston Symphony Orchestra and Seiji Ozawa recorded Harbison's Symphony No. 1, a BSO centennial commission, soon after its premiere in 1984 (New World Records). Herbert Blomstedt's recording of the Symphony No. 2 with the San Francisco Symphony, though deleted by the original label (London, on a disc also including Harbison's Oboe Concerto and Roger Sessions's Symphony No. 2), is available as a fully licensed reissue from ArkivMusic online. A live recording by James Levine and the Munich Philharmonic of Harbison's Symphony No. 3 was released as volume 7 in the series "Documents of the Munich Years" (Oehms Classics, with Gershwin's *Cuban Overture* and Ives's Symphony No. 2). James Levine's January 2000 Metropolitan Opera broadcast premiere of Harbison's opera *The Great Gatsby* was released this past September by the Metropolitan Opera as part of an eleven-opera set (thirty-two CDs in all) commemorating the fortieth anniversary of the conductor's Met debut (available, as is a new eleven-opera box of Levine-led Met telecasts on twenty-one DVDs, at metoperashop.org and Amazon.com). David Alan Miller's recording of the Symphony No. 3 with the Albany Symphony also includes the composer's Flute Concerto and *The Most Often Used Chords* for orchestra (Albany Records). The Boston Symphony Chamber Players, with pianist Gilbert Kalish, recorded the Piano Quintet and *Words from Paterson*, the latter with baritone Sanford Sylvan, on a disc with *Simple Daylight* performed by Kalish and soprano Dawn Upshaw (Nonesuch).

Also of interest in the extensive Harbison recordings catalog are the recording by the Boston-based Cantata Singers and Orchestra, led by conductor David Hoose, of the Pulitzer Prize-winning cantata *The Flight into Egypt*, with soprano Roberta Anderson and baritone Sanford Sylvan; and the Boston Modern Orchestra Project's recordings of the ballet *Ulysses* and the opera *Full Moon in March*. BMOP's recording of Harbison's earlier opera, *Winter's Tale*, is forthcoming. The Lydian String Quartet's recording of Harbison's four string quartets was released last year (Centaur).

Robert Kirzinger



John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* provides absorbing and thoroughly informed consideration of the composer's life and music (Oxford paperback). Daverio also provided the Schumann entry for the revised (2001) New Grove Dictionary of Music and Musicians; his last book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to the other two composers (Oxford University Press). John Worthen's recently published *Robert Schumann: The Life and Death of a Musician* offers detailed treatment of the composer's life based on a wealth of contemporary documentation (Yale University Press). Gerald Abraham's article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1-Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a relatively recent addition to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume about the composer's symphonies, overtures, and concertos (University of Washington paperback). Michael Steinberg's notes on the four Schumann symphonies are in his compilation volume *The Symphony-A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Schumann's symphonies are among his *Essays in Musical Analysis* (Oxford paperback). Donald Ellman's chapter "The Symphony in Nineteenth-century Germany" in *A Guide to the Symphony*, edited by Robert Layton, includes some discussion of the four Schumann symphonies (Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

BSO Music Director James Levine recorded the Schumann symphonies twice: in 1977/1978 with the Philadelphia Orchestra (RCA) and in 1987/1991 with the Berlin Philharmonic (Deutsche Grammophon). Other noteworthy complete cycles—of varying vintage, with modern orchestral forces, and listed alphabetically by conductor—include Daniel Barenboim's with the Staatskapelle Berlin (Warner Classics); Leonard Bernstein's with either the New York Philharmonic (Sony) or the Vienna Philharmonic (Deutsche Gram-

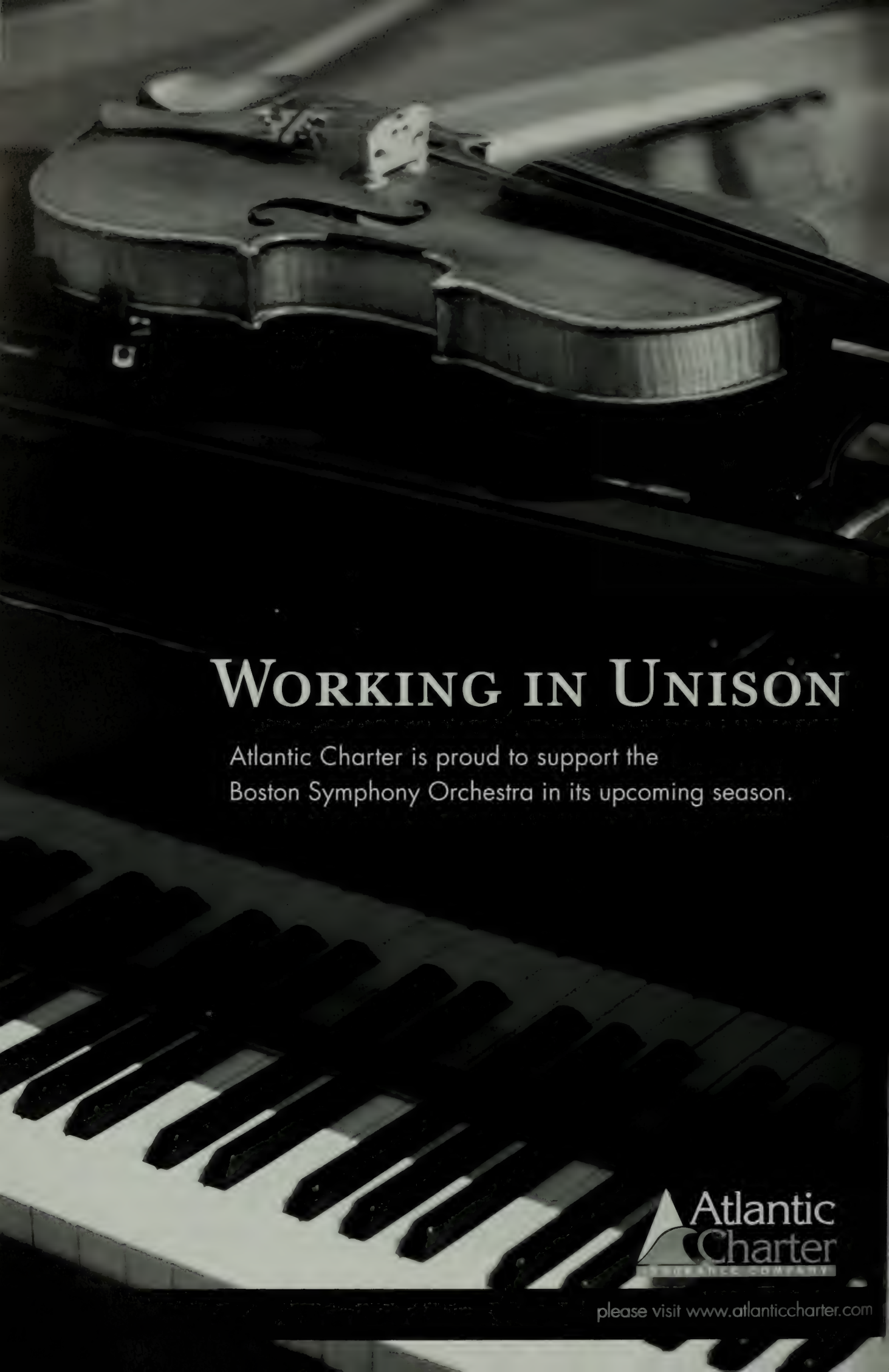


mophon); Thomas Dausgaard's with the Swedish Chamber Orchestra (BIS; note that Dausgaard has recorded both the original 1841 version of the Fourth and the final version of 1851); Rafael Kubelik's with either the Berlin Philharmonic (Deutsche Grammophon) or the Bavarian Radio Symphony Orchestra (Sony; this has the first and second violins seated antiphonally); Kurt Masur's with the London Philharmonic (Teldec); Paul Paray's with the Detroit Symphony Orchestra (Mercury "Living Presence"); Wolfgang Sawallisch's with the Bavarian Radio Symphony Orchestra (EMI); George Szell's with the Cleveland Orchestra (Sony, still highly recommended despite adjustments by the conductor to Schumann's original instrumentation), and Christian Thielemann's with the Philharmonia Orchestra (Deutsche Grammophon). Two period-instrument cycles are also worth seeking: Roy Goodman's with the period-instrument Hanover Band, which includes the original rather than the revised version of the Symphony No. 4 (originally RCA, for a while on Nimbus, but currently unlisted), and Philippe Herreweghe's with the Orchestre des Champs-Élysées (Harmonia Mundi, with the final, 1851 version of No. 4).

Important historic recordings of individual Schumann symphonies include William Furtwängler's of No. 1 with the Vienna Philharmonic (made in 1951 for Decca) and No. 4 with the Berlin Philharmonic (made in 1953 for Deutsche Grammophon); Arturo Toscanini's NBC Symphony broadcasts of No. 2 (from 1941 on Testament, and from 1946 in unsanctioned releases on a number of labels) and No. 3, the *Rhenish* (from 1949, on RCA); and Guido Cantelli's of No. 4 with the Philharmonia Orchestra (made in 1953 for EMI). The BSO recorded the *Spring* Symphony for RCA with Serge Koussevitzky in 1939, with Charles Munch in 1951, and again with Munch, this time in stereo, in 1959, and the Fourth Symphony, also for RCA, with Erich Leinsdorf in 1963.



The most useful books on Wagner remain generally available, either new or used, even as they go in and out of print. Ernest Newman's *The Wagner Operas* offers detailed historical and musical analysis of Wagner's operas from *The Flying Dutchman* through *Parsifal* (Princeton University paperback). Newman's equally indispensable *Life of Richard Wagner* has been reprinted in paperback (Cambridge University Press; four volumes). Wagner's autobiography, *My Life*, was for a while available in a modern English translation by Mary Whittall (also Cambridge paperback). Good modern biographies include Robert W. Gutman's *Richard Wagner: The Man, his Mind, and his Music* (Harvest paperback) and Curt von Westernhagen's *Wagner: A Biography*, translated by Mary Whittall (another Cambridge paperback). Several intriguing, shorter books may be more readily digestible for many readers: Thomas May's *Decoding Wagner: An Invitation to his World of Music Drama* (Amadeus paperback, 2004, including two CDs of excerpts from the operas, beginning with *The Flying Dutchman*); Michael Tanner's *Wagner* (Princeton University Press, 1996), and Bryan Magee's *Aspects of Wagner* (Oxford paperback, second edition, 1988). The Wagner article by Barry Millington from the 2001 Grove Dictionary of Music and Musicians has been published separately as *The New Grove Wagner* (Oxford paperback), superseding the previous *New Grove Wagner* derived from, but also expanding upon, the Wagner entry in the 1980 edition of Grove (Norton paperback). Millington is also the editor of *The Wagner Compendium: A Guide to Wagner's Life and Music* (Schirmer). *Richard*


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Wagner and his World, a wide-ranging collection of critical essays and other materials edited by Thomas S. Grey, in the Bard Music Festival series, is a noteworthy recent addition to the Wagner bibliography (Princeton University paperback, 2009). *Wagner: A Documentary Study*, compiled and edited by Herbert Barth, Dietrich Mack, and Egon Voss, is an absorbing and fascinating collection of pictures, facsimiles, and prose, the latter drawn from the writings and correspondence of Wagner and his contemporaries (Oxford University Press; out of print, but well worth seeking).

James Levine recorded the Prelude and *Liebestod* from *Tristan und Isolde* with the Metropolitan Opera Orchestra in 1995 as part of a disc also including orchestral excerpts from *Lohengrin*, *Die Meistersinger von Nürnberg*, *Parsifal*, and the *Ring* cycle (Deutsche Grammophon). He can be seen conducting the Prelude and *Liebestod* with the Berlin Philharmonic on a DVD release of that orchestra's 1999 Waldbühne concert, a Levine-led program of music by Richard Strauss and Richard Wagner also featuring tenor Ben Heppner (Kultur; Berlin's Waldbühne is, as the German name suggests, an open-air concert venue). A 1999 Metropolitan Opera production of the complete opera led by James Levine, with Jane Eaglen and Ben Heppner in the title roles, is also available on DVD (Deutsche Grammophon). Other recordings of the Prelude and *Liebestod* include Daniel Barenboim's with the Chicago Symphony (Teldec), Herbert von Karajan's with the Berlin Philharmonic (EMI), George Szell's with the Cleveland Orchestra (CBS), Wilhelm Furtwängler's with the Berlin Philharmonic (Deutsche Grammophon), and Arturo Toscanini's with the NBC Symphony (RCA). For a complete *Tristan und Isolde* on CD, there are of course many recordings with famed conductors and singers, but I always think first of two that have more than withstood the test of time: the live 1966 Bayreuth Festival recording led by Karl Böhm with Birgit Nilsson and Wolfgang Windgassen in the lead roles (Deutsche Grammophon) and conductor Wilhelm Furtwängler's 1952 studio account with Kirsten Flagstad, Ludwig Suthaus, and the Philharmonia Orchestra (EMI). Another powerful DVD option worth considering is Jean-Pierre Ponnelle's 1983 Bayreuth production conducted by Daniel Barenboim with Johanna Meier as Isolde and René Kollo as Tristan (Deutsche Grammophon.)

Marc Mandel

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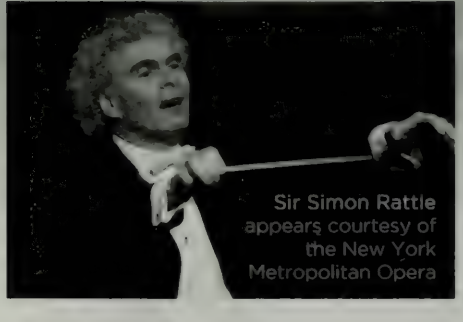
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7:30 P.M.

SUSAN G. KOMEN FOR THE CURE. MASSACHUSETTS


Sir Simon Rattle appears courtesy of the New York Metropolitan Opera

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Next Program...

Thursday, December 2, 10:30am (Open Rehearsal)
Thursday, December 2, 8pm
Friday, December 3, 1:30pm
Saturday, December 4, 8pm

JAMES LEVINE conducting

MOZART

VIOLIN CONCERTO NO. 3 IN G, K.216
Allegro
Adagio
Rondeau: Allegro—Andante—Allegretto—Allegro

NIKOLAJ ZNAIDER

HARBISON

SYMPHONY NO. 2 (1987)
Dawn (Luminoso)—
Daylight (Con brio, non pesante)—
Dusk (Poco largo, lambente)—
Darkness (Inesorabile)

{ I N T E R M I S S I O N }

SCHUMANN

SYMPHONY NO. 2 IN C, OPUS 61
Sostenuto assai—Allegro ma non troppo
Scherzo: Allegro vivace; Trio I; Trio II
Andante espressivo
Allegro molto vivace

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (DECEMBER 2 OPEN REHEARSAL; DECEMBER 3) AND ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER (DECEMBER 2 CONCERT; DECEMBER 4)

James Levine continues the BSO's Schumann and Harbison symphony cycles next week. With Schumann's Symphony No. 2, Maestro Levine completes a three-week cycle of Schumann's symphonies celebrating the composer's bicentennial. Though Schumann wrote the Second in 1845 following a bout with debilitating depression, this poetically affecting work is ultimately affirmative and triumphant in character. John Harbison's Symphony No. 2 is the third of the six Harbison symphonies to be performed by the BSO this season as part of a cycle to conclude in 2011-12 with a new, BSO-commissioned Harbison Sixth. Composed in 1987, the Symphony No. 2 is in four movements titled evocatively "Dawn," "Daylight," "Dusk," and "Darkness." Before the two symphonies, the acclaimed young Danish violinist Nikolaj Znaider is soloist in Mozart's elegant Violin Concerto No. 3, one of the five concertos for the instrument Mozart—a fine violinist himself—wrote in his late teens.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday, December 2, 10:30am (Open Rehearsal)
Thursday 'A' December 2, 8-10
Friday 'B' December 3, 1:30-3:30
Saturday 'A' December 4, 8-10

JAMES LEVINE, conductor
NIKOLAJ ZNAIDER, violin

MOZART	Violin Concerto No. 3 in G, K.216
HARBISON	Symphony No. 2
SCHUMANN	Symphony No. 2

Thursday 'C' January 6, 8-10:20
Friday Evening January 7, 8-10:20
Saturday 'B' January 8, 8-10:20

JAMES LEVINE, conductor
MICHELLE DEYOUNG, mezzo-soprano (Jocasta in *Oedipus*; Judith in *Bluebeard*)
RUSSELL THOMAS, tenor (Oedipus)
MATTHEW PLENK, tenor (Shepherd in *Oedipus*)
ALBERT DOHMEN, baritone (Creon and Messenger in *Oedipus*; Bluebeard)
RAYMOND ACETO, bass (Tiresias in *Oedipus*)
FRANK LANGELLA (Narrator in *Oedipus*)
ÖRS KISFALUDY (Prologue in *Bluebeard*)
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor (in *Oedipus*)

STRAVINSKY	*Oedipus Rex*
BARTÓK	*Bluebeard's Castle*

Sung in Latin (Stravinsky) and Hungarian (Bartók) with English supertitles

Thursday, January 13, 10:30am (Open Rehearsal)
Thursday 'A' January 13, 8-10
Saturday 'A' January 15, 8-10
Tuesday 'B' January 18, 8-10

SIR MARK ELDER, conductor
LARS VOGT, piano

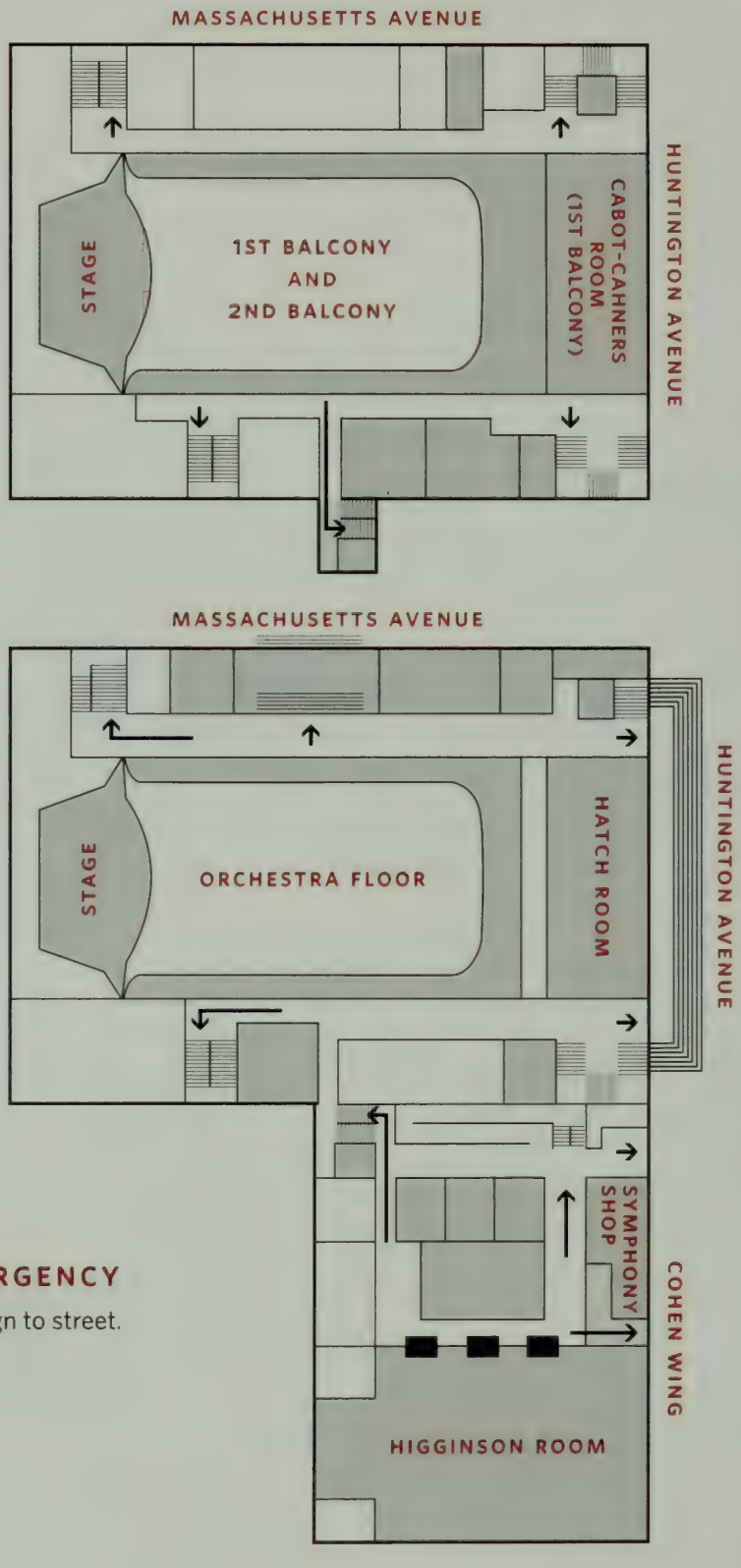
DEBUSSY	Two Preludes: "Feuilles mortes" and "Ce qu'a vu le vent d'ouest" (to be performed in both the original piano versions and in orchestrations by Colin Matthews)
DELIUS	*Paris: A Nocturne (The Song of a Great City)*
MOZART	Piano Concerto No. 21 in C, K.467
STRAUSS	*Till Eulenspiegel's Merry Pranks*

Programs and artists subject to change.

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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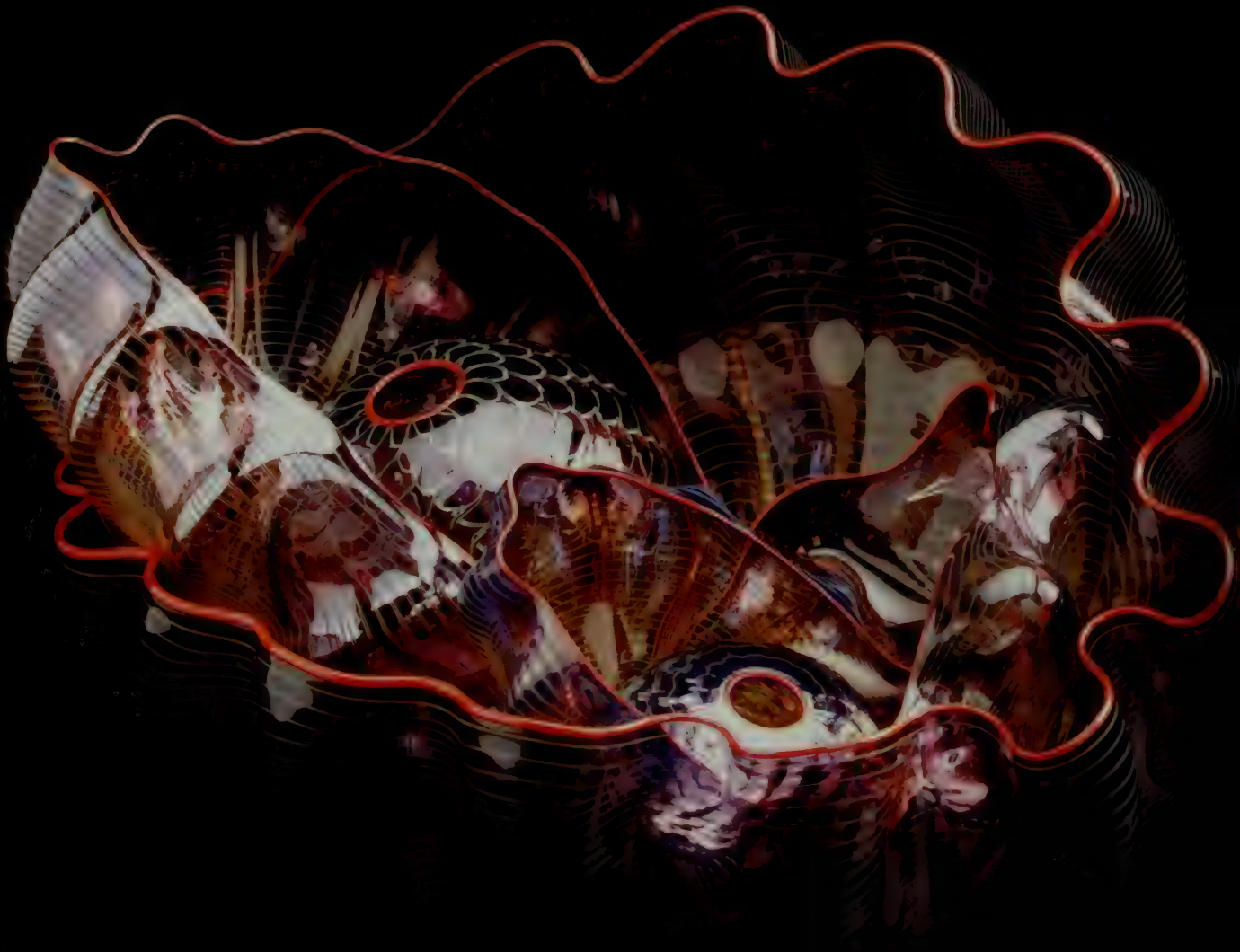
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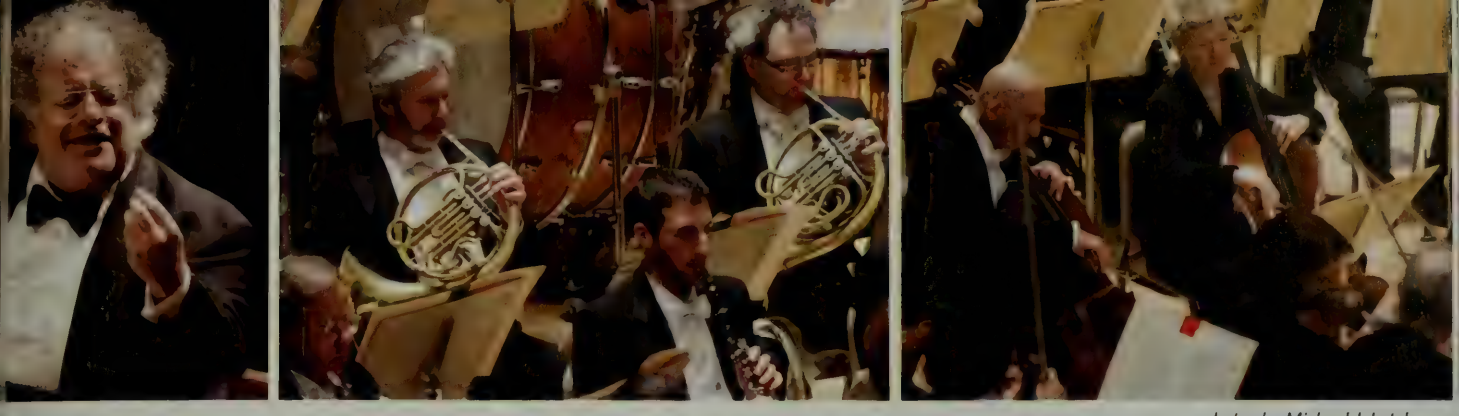
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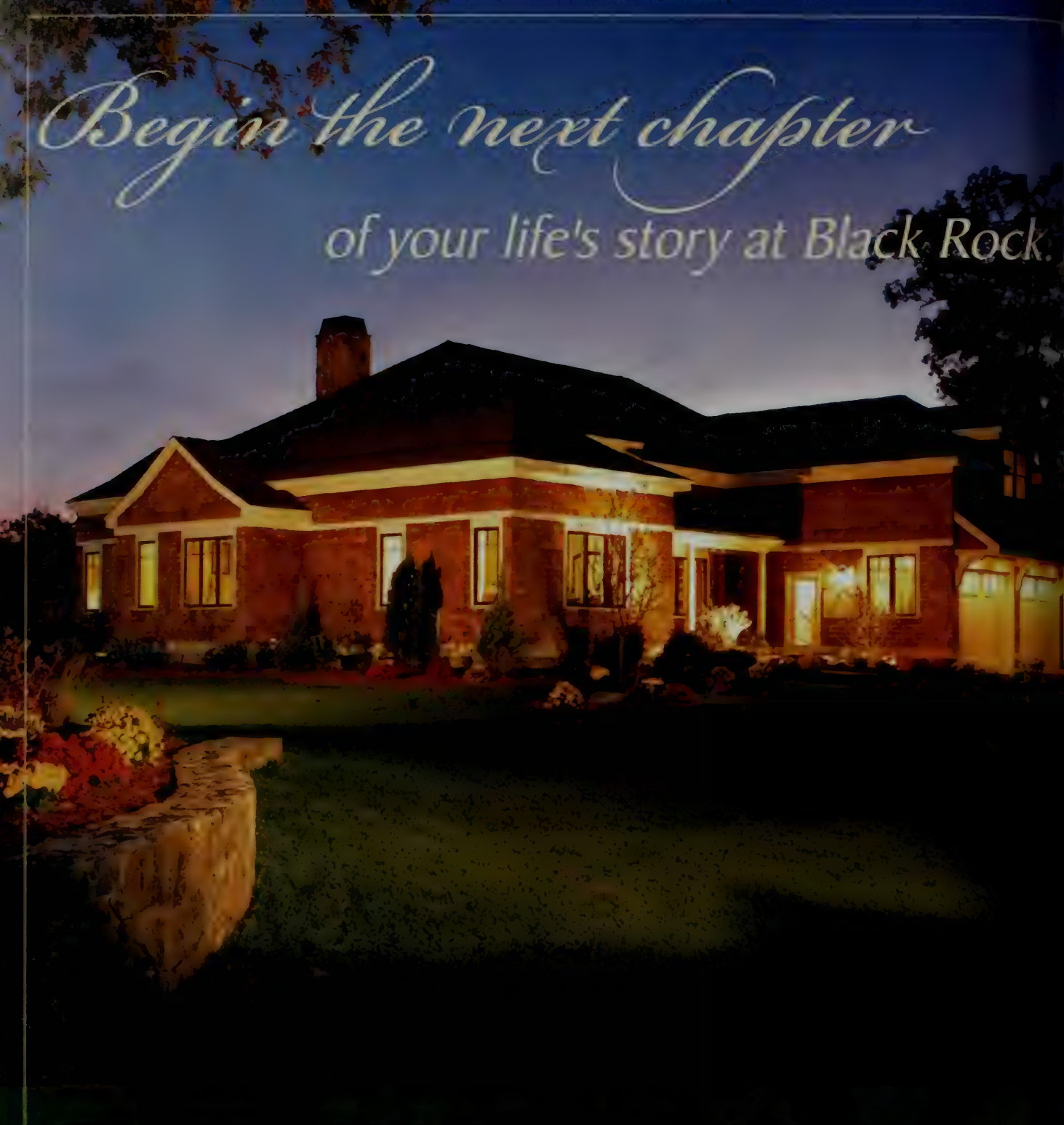
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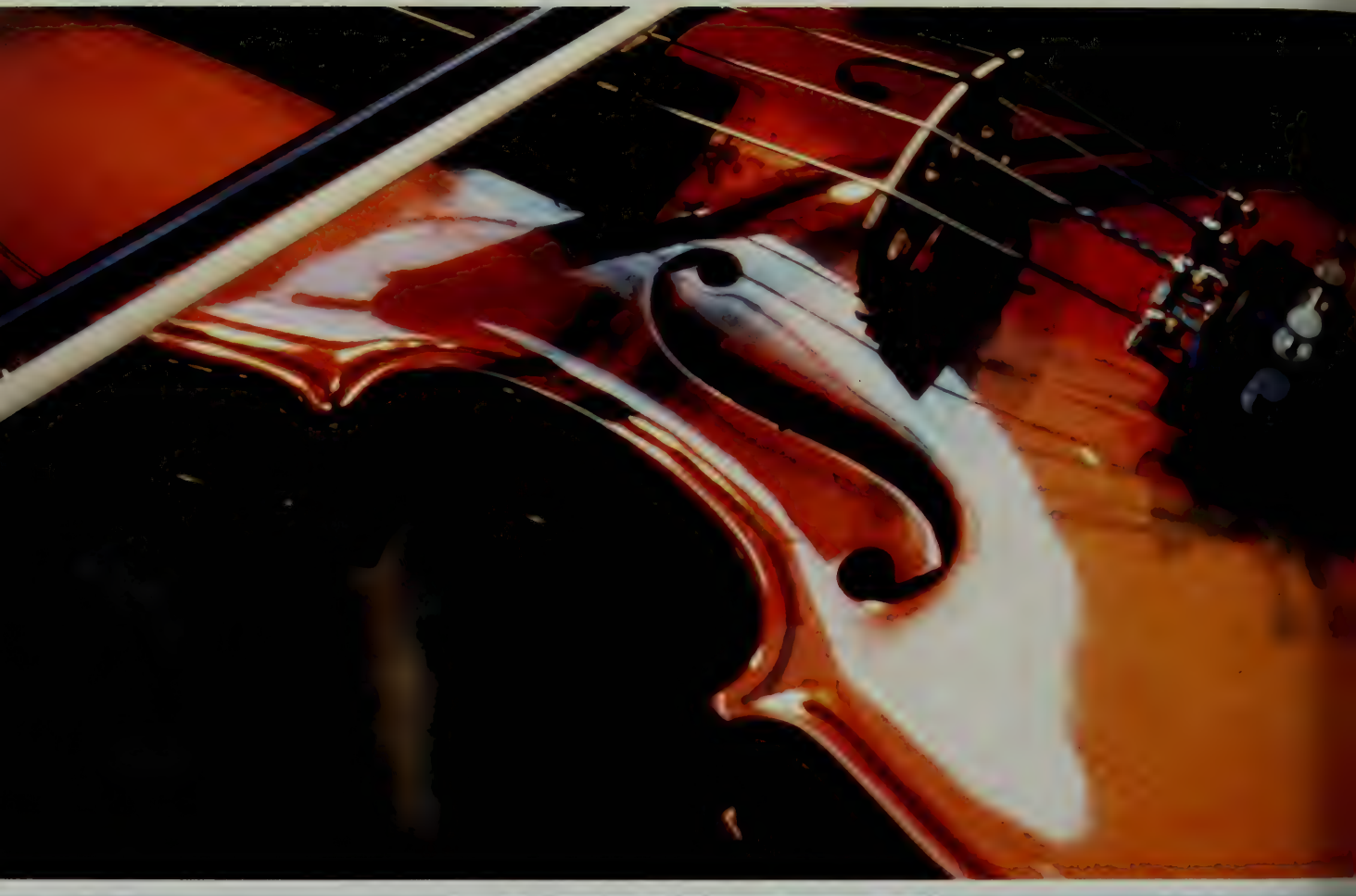
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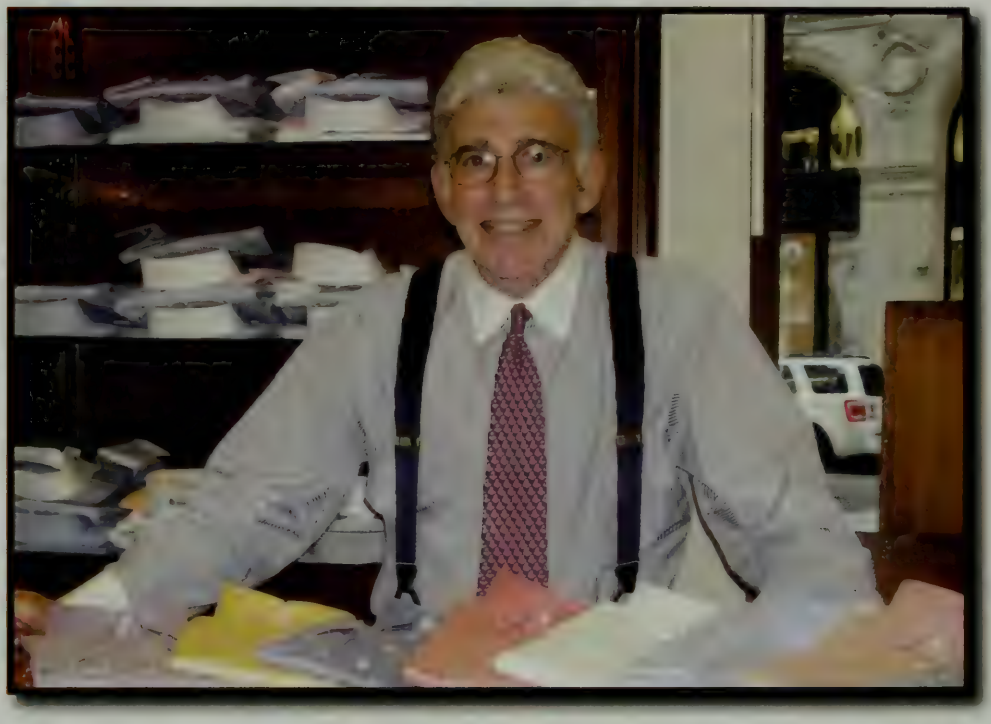
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"BSO 101: Are You Listening," Session 3— Wednesday, January 12, 5:30-6:45 p.m.

Join BSO Director of Program Publications Marc Mandel at Symphony Hall on Wednesday, January 12, from 5:30-6:45 p.m. for the next session of "BSO 101: Are You Listening?," the BSO's new adult education series. Free to anyone interested, each session is designed to enhance your listening ability while focusing on selected music to be performed by the BSO in upcoming concerts, and each is followed by a reception offering beverages, hors d'oeuvres, and further time to share your thoughts with all involved. No prior training is required; nor do you need to have attended a previous session, since each is self-contained. The focus on January 12 will be illustrative music, with examples drawn from pieces by Bartók, Strauss, Mussorgsky, and Berlioz, among others. (The first session focused on the Classical symphony and concerto, the second on the symphonies of Robert Schumann.) A fourth session, scheduled for Wednesday, March 30, will examine the contrasting musical vocabularies of Liszt, Sibelius, Berlioz, and Ravel. A listing of the specific music to be discussed is posted on bso.org three to four weeks in advance of each session. Admission is free, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from


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Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger (December 2 and 4) and Director of Program Publications Marc Mandel (December 3) discuss Schumann, Harbison, and Mozart. To begin the new year, Marc Mandel discusses the double bill that pairs Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle* (January 6-8); Elizabeth Seitz (January 13 Open Rehearsal and January 15 concert) and Jan Swafford (January 13 and 18) of the Boston Conservatory discuss Debussy, Delius, Mozart, and Strauss; and Harlow Robinson of Northeastern University discusses Tchaikovsky, Stravinsky, and Scriabin (January 20-25).

Boston Symphony Chamber Players Sunday, January 23, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the second Sunday-afternoon concert of their 2010-11 series in Jordan Hall at the New England Conservatory on Sunday, January 23, at 3 p.m. The program includes Lowell Liebermann's Sonata for flute and piano, Opus 23, Mozart's Quintet in E-flat for piano and winds, K.452, with guest pianist Jonathan Bass, and Stravinsky's complete *Soldier's Tale* with actors and narrator. Single tickets are $37, $28, and $21, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 91 OF THIS PROGRAM BOOK.

The Walter Piston Society Concert Friday, December 3, 2010

The Walter Piston Society Concert honors those who have included the Boston Symphony Orchestra, Boston Pops, or Tanglewood in their long-term plans through a bequest, life-income gift, or other deferred giving arrangement. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, with their permission, Walter Piston Society members are recognized in program books and the BSO's annual report.

Walter Piston (1894-1976), who endowed the principal flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. After studying under Georges Longy, he graduated from Harvard and became chair of Harvard's School of Music. Mr. Piston played piano, violin, flute, saxophone, viola, and percussion. He wrote four books on music theory that are acknowledged classics, and his notable students included Leonard Bernstein. Late in life, the French government bestowed on Mr. Piston the Officier de l'Ordre des Arts et des Lettres.

The Boston Symphony Orchestra wishes to thank and recognize the members of the Walter Piston Society, who have made life-income gifts and/or named the BSO in their estate plans, and has named this Friday's concert in their honor. The support provided by these gifts helps to preserve this great orchestra for future generations.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted

through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. (except December 11) and every Wednesday at 4 p.m. (except December 15, January 5, and February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting). All tour reservations may be made by visiting us online at bso.org, or contacting the BSAV Office at (617) 638-9390 or by e-mailing bsav@bso.org.

BSO Members in Concert

BSO principal bass Edwin Barker joins forces with violinist Bayla Keyes, pianist Deborah DeWolf Emery, and members of the Boston University Bass Studio (among other colleagues) for "Edwin Barker and Friends," a program including Gunther Schuller's Quartet for Double Basses, a Rossini quartet for two violins, cello, and double bass, and music of Schubert and Handel on Wednesday, December 8, at 8 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue in Boston. Admission is free.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking

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Did you know that for only $75 you can become a Friend of the BSO and receive the BSO's exclusive online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only working BSO rehearsals. Other benefits of membership, depending on level of giving, include opportunities to engage first-hand with BSO musicians, advance ticket-ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your issue of *InTune*, please let us know at intune@bso.org.

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The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)

Winners of the BSO's Music Criticism Contest Marking the 200th Anniversary of Robert Schumann's Birth

To mark the 200th anniversary of the great German composer's birth, the Boston Symphony Orchestra is currently performing, spread over three weeks, the four symphonies and Piano Concerto of Robert Schumann. Besides being a composer, Schumann was a fine writer and insightful critic whose essays elevated the reputations of, among others, Schubert (posthumously), Chopin, and Schumann's younger colleague Brahms. Anticipating these performances, the BSO held a Music Criticism Contest this fall, asking entrants in five categories to submit personal responses to the five Schumann pieces being played: elementary school (the Piano Concerto), middle school (Symphony No. 1), high school (Symphony No. 4), college (Symphony No. 3), and adult (Symphony No. 2). The winning entries are being printed in the BSO program book, and the winners are receiving tickets to performances by the BSO.

On Schumann's Symphony No. 2 (adult winner)

Robert Schumann's Symphony No. 2 was written in 1845 and 1846, years in which the composer was recovering from illness. Beginning in 1844, Schumann experienced "nervous prostration," feeling sick and uneasy with hallucinations and irrational fears whenever he began to work. He conceived of his symphony during this time, though he did not finish writing it until a year later, and the music reflects his changing state of mind.

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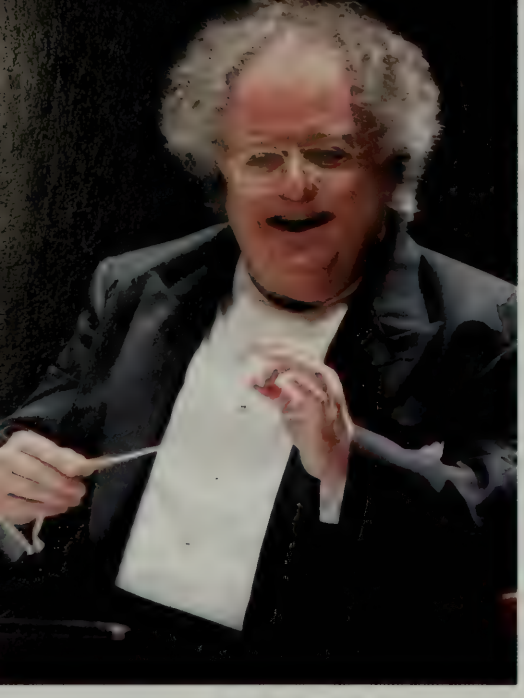
The opening to the symphony is a long, unresting line that seems to drag itself on in search of pause. This quiet pursuit unfolds into a melody that still cannot find resolution. Sometimes in a troubled minor mode and sometimes in a cheerful major dance, the musical line is continuous and tireless. Even at the cadence that closes the first half of the movement, there is no rest; the music picks up again immediately. The remainder of the movement varies the themes introduced, still with the same continuity and including a false ending that denies the listener the triumphant finish that the music seemed to promise. The true ending comes with an exhausting series of *sforzando* cadences, coming to rest at last on the tonic after this long-sustained exploration.

The second movement picks up the tempo to an almost frantic race of strings. Two voices call and answer each other, and dotted descents are matched with great building ascents. The first section is tempered with two brief departures from the chase, entertaining instead singing melodies. But the ending chords of these sections are answered by the frantic runs of the first, which escalates again and returns a last time with a great dramatic close.

The Adagio is in a subdued minor key, and its slower music has none of the rush of the first two movements. It has less tension than the others and offers more frequent resolution, making it more gentle and more able to fully develop its ideas. This thoroughness is exhibited again in the final movement, which articulates and develops themes from throughout the symphony. As it recalls the earlier movements, however, the original troubled setting of these themes is resolved and laid to rest. The finale is lively and cheerful, and it ends in great triumph.

Considering Schumann's mental state when he first imagined this piece of music—uneasy, uncertain, depressed, and exhausted—the fact that the majority of the symphony is written in an uplifting major mode is surprising. However, the actual completion of the piece coincided with his recovery, and it appears that the symphony is the overlap of Schumann's two states of mind: his troubled and anxious months of uncertainty, and his recovery and triumph over his illness.

CARLY GAJEWSKI, Roxbury Crossing, MA



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label,

BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.



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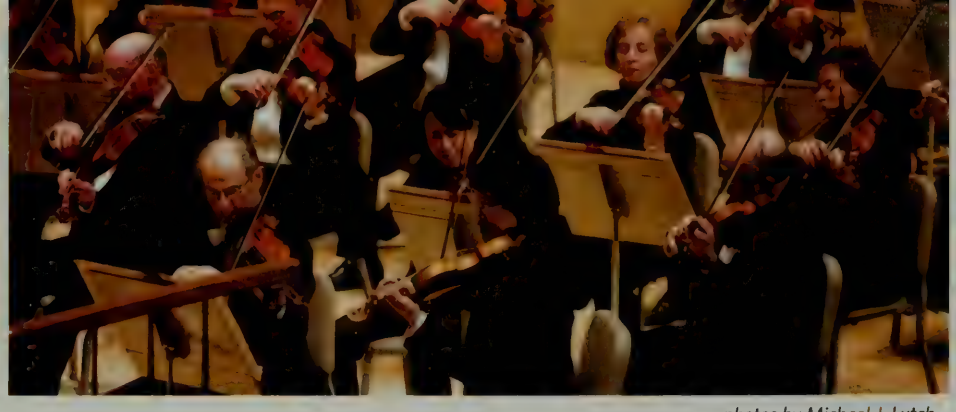
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photos by Michael J. Lutch

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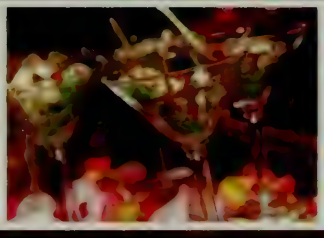
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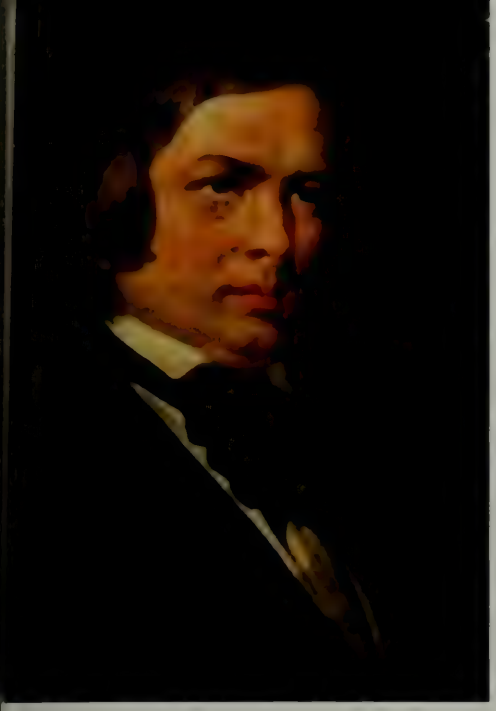






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Robert Schumann: Images from a Life

by Jan Swafford

Robert Schumann exists in history less as an integrated figure than as a series of fragmentary images: a man sitting in a corner whistling to himself, a slayer of philistines, a husband in the shadow of his wife, an irreplaceable composer for piano and voice, a misunderstood symphonist, an enigma, a madman. This fragmentation was not unknown to him; to some of his avatars he even gave names: impulsive Florestan, dreamy Eusebius, wise Raro. He was all of these and none of them. His works long regarded as most characteristic are collections of miniatures—songs, little character pieces: fragments. His symphonies, on the other hand—individual yet still characteristic—broke new ground; or so we recognize today.

He was born Robert Alexander Schumann in Zwickau, Germany, on June 8, 1810. The father was bookish—author, publisher, editor—and likewise the son. Robert spent his youth reading the Romantic imaginings of Byron and the like, and hoped to be a poet. At the same time, he developed an early interest in playing the organ; with the encouragement of his father, he began at age seven to compose little pieces. By the time of his father's death in 1826, he had resolved his indecision between poetry and music by determining to create poetic music.

His widowed mother, however, wanted him in something more profitable and respectable. At her insistence he made gestures toward studying law in Leipzig and Heidelberg, but spent more time with music. Finally at the end of 1829 he wrote home an unequivocal declaration: "I have...arrived at the conviction that with work, patience, and a good master, I shall be able within six years to challenge any pianist.... Besides this, I also possess imagination, and perhaps aptitude, for individual creative work." Soon after, he returned to Leipzig to study piano intensively with his good master (and later worst enemy) Friedrich Wieck.

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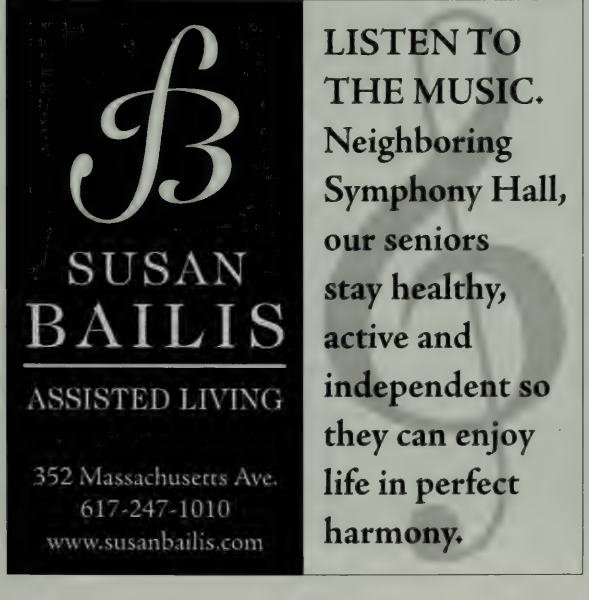
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In Leipzig from 1830 to 1832 he practiced incessantly, composed a little, and spent hours improvising dreamy phantasmagorias with the pedal down. From those years come his remarkable early opus numbers, including *Papillons* and *Davidsbündlertänze*. The latter title, "Dances of the League of David," referred to the mythical characters—Florestan, Eusebius, et al.—that he presented half-seriously as an aesthetic guerrilla band, little Davids battling the giant musical sins of the day: empty virtuosity, shallow conservatism, and philistinism in general. In April 1834 Schumann and a few colleagues started a periodical, the *Neue Zeitschrift für Musik* ("New Journal for Music"), which in its ten years under Schumann as editor and chief critic became the most important voice of progressive musical ideas in Germany. In the *Neue Zeitschrift* Eusebius proclaimed the arrival of Chopin with "Hats off, gentlemen, a genius!" The music of Berlioz found a champion there as well, and in Schumann's last years of writing he greeted Brahms as "the young eagle."

By the time his magazine was launched much had changed in Schumann's life. He had become entirely a composer because he could no longer be a pianist: his right hand was crippled. His explanation for this disaster was that he had invented a device to immobilize his recalcitrant fourth finger during practice, and the device had paralyzed that finger. Modern medical opinion suspects a different cause: a side effect of the mercury used in those days to treat syphilis. Whether Schumann was another victim of that disease we will never know for certain, but it does not account for his mental breakdowns, which started early in life. His first serious breakdown came in October 1833, when after fits and fainting spells and lacerating depression, he tried to throw himself out a window.

By the mid-1830s Schumann seemed to be back on an even keel; he was writing important criticism in the *Neue Zeitschrift*, composing some of his finest piano works, and falling in love with the daughter of his piano teacher. He had known Clara Wieck since she was nine; she was her father's prize pupil and one of the first to perform Schumann's work in public. He had played the uncle with her until he realized that she had become a high-spirited and handsome woman of sixteen who silently idolized him. Slowly their old games and secrets became something more significant.







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Daguerreotype of Robert and Clara Schumann, Hamburg, 1850

When Friedrich Wieck realized what was happening he was outraged; it was perhaps a combination of protectiveness toward his daughter and doubts about both Schumann's prospects and sanity. For four years Wieck attacked their romance with every weapon at his command, including threats to murder his onetime protégé. The lovers sustained their relationship with secret notes and meetings. Finally in 1840 they sued her father; after a sustained court battle humiliating for them all, Friedrich lost.

Robert and Clara were married on September 12, 1840. That day, she wrote in her diary, was "the fairest and most momentous of my life." He called Clara the guardian angel of his genius. She was one of the finest pianists of her generation. During the first year of their marriage Schumann wrote 140 Lieder, most of them, naturally, love songs. That was his "song year." Unlike most composers, it was his pattern to concentrate obsessively on one medium at a time. His first twenty-three opus numbers were all for piano; in 1840 came the flood of songs. Meanwhile, Clara was prodding him to write a symphony. He stalled, neither the first nor last composer to tremble at the spirit of Beethoven looming over his attempts at the orchestra. Suddenly in 1841, during four days of heated inspiration, he drafted his first symphony, "*Spring*." He immediately wrote another in that "symphony year" of 1841, but after the premiere he decided to put it on the shelf. (Published in revised form in 1853, it thus became his Symphony No. 4.) The "chamber music year" of 1842 produced three strings quartets, a piano quartet, and a piano quintet.

Perhaps it was the strain of his compulsive working habits that brought on another breakdown. Like most Romantic artists, Schumann wrote mainly from inspiration, constantly

ROBERT SCHUMANN

Hardly a day passes I don't think of him
in the asylum: younger

than I am now, trudging the long road down
through madness toward death.

Everywhere in this world his music
explodes out of itself, as he

could not. And now I understand
something so frightening, and wonderful —

how the mind clings to the road it knows, rushing
through crossroads, sticking

like lint to the familiar. So!
Hardly a day passes I don't

think of him: nineteen, say, and it is
spring in Germany

and he has just met a girl named Clara.
He turns the corner,

he scrapes the dirt from his soles,
he runs up the dark staircase, humming.

MARY OLIVER

Mary Oliver, winner of the Pulitzer Prize in Poetry and the National Book Award, has some twenty books of poetry to her credit, including *Why I Wake Early*, *The Truro Bear and Other Adventures*, *New and Selected Poems* volumes 1 and 2, *Thirst*, *Evidence*, and her most recent collection, *Swan*. She lives in Provincetown, Massachusetts.

"Robert Schumann" from *Dream Work* by Mary Oliver. Copyright ©1986 by Mary Oliver. Used by permission of Grove/Atlantic, Inc.

feeding on his emotions. He composed all three of his string quartets, for example, in one month. With such a creative method one is always on the verge of sliding into confusion, excesses, or worse. Insanity seemed almost an occupational hazard for Romantic artists.

Mendelssohn brought Schumann to the new Leipzig Conservatory in 1843, but Schumann proved too brooding and vague to be a good teacher, and his conducting had similar problems. In 1844 he resigned from the Leipzig Conservatory and from the *Neue Zeitschrift* editorship (though he kept contributing), and accompanied Clara on a concert tour of Russia. Then came another breakdown, the worst yet. Searching for rest and change, he and Clara moved to Dresden; they lived there quietly for five years as he tried to recover his health. In that period he completed his Piano Concerto, his Symphony No. 2, and the opera *Genoveva* (which floundered at its Leipzig premiere and has remained in limbo). In 1850 they moved to Düsseldorf, where he had secured a conducting position. Again, it did not work, and an assistant had to take over his duties.

By then, illness and domesticity had changed him from his impulsive and crusading youth. Eusebius took over; he withdrew into himself. Even in company he seemed to be alone. And madness stalked him. On one occasion, on a tour of Holland with Clara, a considerable public success for them both, he began to hear voices and terrifying music in his head. To his friend the violinist Joseph Joachim he wrote in early 1854: "The night is beginning to fall." On February 6 of that year he fled his family and threw himself into the Rhine. Pulled from the water, he asked to be committed. The last two years of his life he spent at an asylum near Bonn, sometimes lucid, sometimes lost in voices and horror. Brahms visited him from time to time. The doctors did not allow Clara contact with her husband, fearing his reaction. Of his visits to Schumann, the normally reticent Brahms wrote moving letters to Clara, with whom the young composer had fallen irrevocably in love. On July 29, 1856, death released Schumann at age forty-six.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and "The Vintage Guide to Classical Music." An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at the Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin. This essay is adapted from "The Vintage Guide to Classical Music" by Jan Swafford, copyright © 1992 by Quatrain Associates, Inc. Used by permission of Vintage Books, a division of Random House, Inc.



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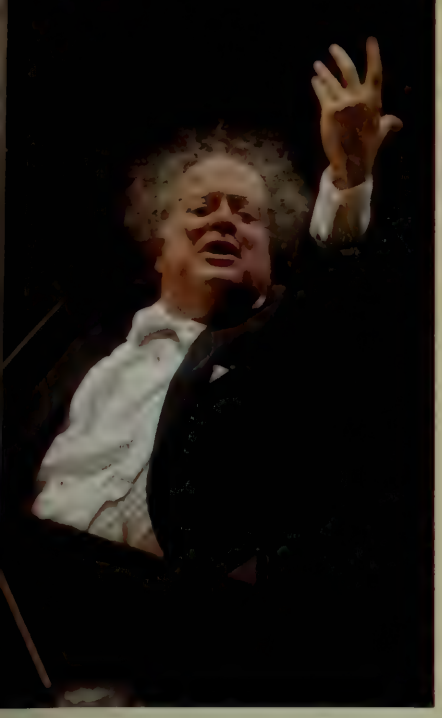


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Michael J. Lutch

From the Music Director

The concurrence of our Harbison and Schumann symphony cycles is a happy but not coincidental circumstance. The Schumann cycle celebrates the 200th anniversary of his birth; and it also happens that Schumann's symphonies were among the ones John Harbison himself suggested for programming along with his own. In October, when we played John's Third Symphony, it was paired with the Fifth Symphony of Mahler, another composer who made something different with each symphony he wrote (and who also has anniversary celebrations in progress). Indispensable symphony composers being considered for the programs that will complete our Harbison cycle next season—with his Fourth Symphony (never before played here), his Fifth (a BSO commission premiered here in 2008), and the world premiere of a new Symphony No. 6 (another BSO commission)—include Brahms and Berlioz.

In his own introduction to the cycle of his symphonies (see page 48), Harbison writes about assimilating the language of numerous important predecessors before writing anything he could consider calling a symphony—and then doing so only after composing several other orchestral works as well as some significant pieces for voice (including an extended song cycle and two chamber operas). Then, with each successive symphony, the parameters, the approach, the impetus, the rationale for writing a new one would vary, thereby enabling him to create another work that would justify the form, differ from the one that came before, reflect its time of origin, and yet also withstand the test of time—the very criteria we apply to the important symphonies of any period.

In comments he provided last week on his Symphony No. 1, Harbison made another important point—about how we hear symphonies—that can also be extrapolated to how we hear music in general. He observed that his First Symphony, more than any of his other works, caused listeners at the time of its premiere (1984) to reference other composers his music suggested to them. This would have been typical of an audience's response to any music by a composer they hadn't already encountered on a regular basis. Music that's already known inevitably provides reference points for music that's new; but as familiarity develops through

further hearings, those reference points not only become unnecessary but can fall away completely, leaving us to concentrate on the composer's individual and characteristic voice.

Regarding John's First and Second symphonies performed last week and this week, even one basic observation is enough to suggest a crucial difference in his approach to writing them. Though the two works are similar in length and in their general four-movement structure, the movements of the First are separated by pauses and, except for the descriptive title attached to the slow movement ("*Paesaggio*," "Landscape"), bear no extramusical or programmatic clues as to what the music might mean or say. The four movements of the Symphony No. 2, however, trace an uninterrupted progression, with no pauses between movements, from, as their titles tell us, Dawn to Daylight to Dusk to Darkness. (In Harbison's Fifth Symphony, which includes a baritone and mezzo-soprano, a programmatic element becomes even more explicit.)

Where John's musical personality isn't like many other composers I can think of, it *is* like Schumann's in its particular combination of poetry and energy, and in its combination of lyric and dramatic elements. John's symphonies, like Schumann's, are all different from each other, and represent a very personal and full-scale way of making them. John knows opera and voices. Schumann, one of the very greatest song composers, also knows voices. And though he did not succeed in the realm of opera, some of his little-known, large-scale works for orchestra, soloists, and chorus are arguably near masterpieces—e.g., his *Scenes from Goethe's "Faust"*—that reflect his strong literary leanings: the sort of leanings that figure prominently in Harbison's music too.

Like Harbison's, the four symphonies of Robert Schumann reflect different and changing vantage points and approaches to the form. The BSO's Schumann cycle began with performances of his First (*Spring*) and D minor symphonies—the first two symphonies he wrote, in 1841, after being spurred to do so by his wife Clara; previously he had concentrated, in successive stages, on solo piano music and then song. (After producing about 140 songs in 1840, his "song year," the year of his marriage, he continued to write songs for the rest of his life.) Though it was actually the second symphony he wrote, the D minor was ultimately published as No. 4 because he put it aside for a decade after its unsuccessful premiere, producing the revised, final version in 1851. (Thus the symphonies published as Nos. 2 and 3 were actually third and fourth in order of composition.) 1842 would be his "chamber music year"—the year of his three string quartets, piano quartet, and piano quintet.

Each of Schumann's four symphonies speaks to the circumstances of its conception, as well as to his innovations within the form. His so-called *Spring* Symphony—drafted in a flood of inspiration in the space of just four days!—was a crowd-pleaser from the start (though at least one detail that befuddled critics was the presence of the triangle, which was unheard of in a symphony at that time). His second symphony (No. 4) was conceived as what he thought of as a sort of "symphonic fantasy" incorporating thematic relationships between movements, and a tight overall structure, with no pauses between movements, that was significantly strengthened in his final revision.

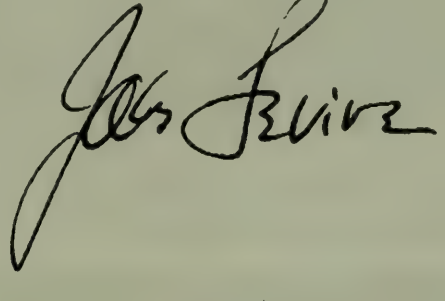
Both the *Spring* (No. 1) and the *Rhenish* (No. 3) take inspiration from extramusical associations. Schumann himself wrote how his impressions of spring, and particularly its reawak-

ening each year, gave impetus to his Symphony No. 1. The *Rhenish*—which suggests Beethoven in its first movement in the shape and key of its heroic thematic material, and also in its overall five-movement structure that recalls the *Pastoral* Symphony—was inspired by the family's move to hopeful new surroundings thanks to a new musical post for Robert in Düsseldorf, and also specifically (in the fourth movement) by Robert and Clara's visits to the gothic Cologne Cathedral.

Schumann's Symphony No. 2—composed by him during and after a period of debilitating psychological difficulty—uses a brass fanfare heard at the outset, in the slow introduction, as a recurring motif that emerges most triumphantly in the work's closing pages. As the piece proceeds, Schumann alters what would have been considered the normal sequence of movements by placing the scherzo second and the slow movement third, so that the scherzo reflects both energetically and (in the two Trio sections) lyrically on the first movement. Then, in the last movement (written after Schumann's recovery), we are strikingly reminded of Schumann as songwriter through his introduction of a new theme—which becomes the main material of that movement's second half—recalling Beethoven's song cycle *An die ferne Geliebte* ("To the distant beloved")—perhaps as a message to his wife Clara.

The music on these two programs by Mozart and Wagner—both of whom were also among the most important composers for the voice—not only provides contrast from the extremes of the Classical and Romantic repertoires, but similarly represents each of those composers finding individual approaches to and within forms taken over by them from their predecessors. Wagner's *Tristan und Isolde* was one of the two operas he composed and completed during a self-imposed interruption from work on his *Ring* cycle—the other being *Die Meistersinger*—that confirmed his mastery as not only the first but still the most important composer to write opera from a vantage point that was essentially symphonic. Harking back to the Baroque concerto tradition, Mozart's violin concertos, written when he was a teenager for an instrument he himself played (besides the piano, he also particularly loved playing the viola) are early, singular, and astonishingly inventive efforts in a genre that would later provide him—through his piano concertos—his most significant arena at the height of his career as composer/performer.

Hearing Mozart and Wagner in the context of symphonies by Harbison and Schumann not only provides strong contrast to those composers' works, but also lets us hear them in new contexts that are different from usual. And for all four composers represented in these programs, the music they created to meet the challenges confronting them continues without question to speak clearly and directly for itself.



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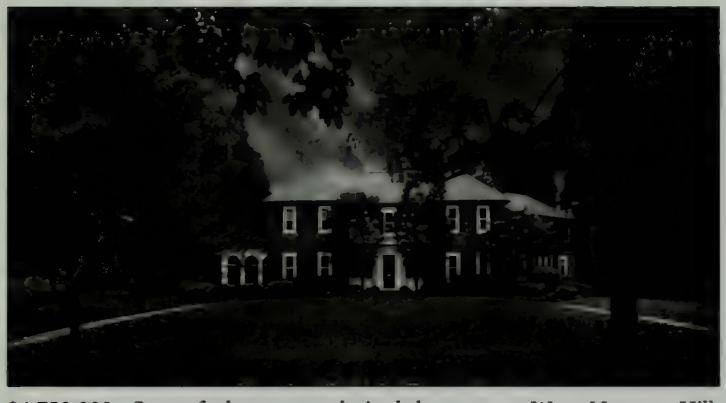
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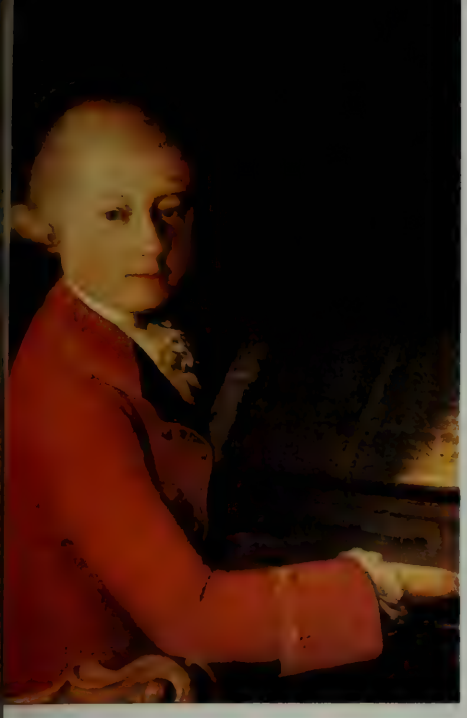
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Wolfgang Amadè Mozart

Violin Concerto No. 3 in G, K.216

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. It was long believed that Mozart composed all five of his violin concertos—K.207, 211, 216, 218, and 219—between April and December 1775, but based on evidence gleaned from the manuscripts, the first of them, K.207, was more likely composed in 1773. The G major concerto, K.216, was completed on September 12, 1775, and probably had its premiere in Salzburg not long after that, perhaps with Mozart himself as soloist.

IN ADDITION TO THE SOLO VIOLIN, the score of this concerto calls for two oboes (first and third movements only), two flutes (second movement only, suggesting that the players switched from oboes to flutes for this movement), two horns, and strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, Leopold made sure to teach him his own instrument as well as the piano, and for a time he served as concertmaster in Salzburg. But Wolfgang's devotion to the violin apparently dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, his students, or other virtuosos. His violin concertos are early works, all but one composed in 1775 (the first seems to have been written a year or two earlier).

All five of the violin concertos of 1775—when Mozart was only nineteen—date from a period when he was still consolidating his concerto style and before he had developed

Oil painting by Saverio dalla Rosa of Mozart in Vienna, 1770

the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its *ritornello* for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the Baroque concerto's *tutti*-solo opposition in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

During the time he composed these works, Mozart's concerto technique underwent substantial development, and the last three of the five violin concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of

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Leopold Mozart

the *galant* style to a more sinewy and spacious kind of melody. The Adagio is wonderfully dreamy, with muted upper strings in triplets; pizzicato cello and bass impart some of the same expressive qualities as the slow movement of the much later C major piano concerto, K.467. The Rondeau is a sprightly 3/8 dance in Allegro tempo. The biggest surprise comes with a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings, which in turn runs directly into a livelier tune of folklike character. The wind instruments withdraw from prominence for a time after the beginning of the recapitulation but return in the whimsical coda, leading the concerto to a surprising and witty ending without any of the stringed instruments.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF K.216 *were in February 1952, with Arthur Grumiaux as soloist and Ernest Ansermet conducting. Subsequent BSO performances featured Isaac Stern and Alfred Krips (with Charles Munch conducting), Joseph Silverstein (with Colin Davis), Malcolm Lowe (with Seiji Ozawa), Anne-Sophie Mutter (with Neeme Järvi), Itzhak Perlman (first with Seiji Ozawa, later with André Previn and Neville Marriner), Gil Shaham (with Previn), Frank Peter Zimmermann (with Heinz Wallberg), Joseph Suk (the most recent subscription performances, in January 1997 with Richard Westerfield), and Christian Tetzlaff (the most recent Tanglewood performance, on July 15, 2005, with David Robertson).*

Until Amelia Earhart became the first woman to fly solo across the Atlantic, she would not rest.



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Nor would her technical advisors. (Newfoundland, 1932.)



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John Harbison on his Symphonies:
Introduction to a Cycle

The Boston Symphony Orchestra performs Harbison's First, Second, and Third symphonies this fall, and will complete the cycle of Harbison symphonies with the Fourth, Fifth, and a new BSO-commissioned Symphony No. 6 in 2011-12.

I have never been one of those who felt the Symphony was played out. So many wonderful symphonies appeared during my early years as a composer. I remember especially recordings of pieces by Tippett, Piston, Lutosławski, and Henze, as well as live performances here in Boston of great symphonies by Dutilleux, Sessions, and Hindemith.

I had first to respond to another task—to absorb the very different musical proposals of our two Hollywood émigré composers, Schoenberg and Stravinsky. I needed at least the experience of writing a large orchestral tone poem, *Diōtima*; concertos for piano and violin, an hour-long song cycle *Mottetti di Montale*, and two operas, *Winter's Tale* and *Full Moon in March*, to line things up.

Eventually I felt convinced by the title "Symphony." I couldn't see why our big orchestral pieces needed to be called things like *Consternations* or *Entropies I* (the 1960s) or *Rimmed by a Veiled Vision* (the '70s) if they were symphonic in ambition and scale.

The twentieth century brought a lot to this genre, beginning with the great joust between Mahler and Sibelius (with Nielsen providing yet another even more eccentric route). Mahler proposed The Symphony as published autobiography, Sibelius as the free association of a private diary. New formal ideas came from these extreme positions, new kinds of grandeur and intimacy.

The hardest thing to win back for the big genres of symphony and string quartet is some kind of naturalness, some escape from the self-consciousness of our artistic time. By setting down Symphony on our title page we accept requirements, expectations, but cannot let them in while we work. It is not a test, it is a freely offered proof, or deed. We will need tunes, harmonies that define form, development that is also play, many tones of voice, movements and sections of varied length and weight.

We will need much of what we usually need, plus the conviction of not having done it this way before. At least these are some of the things I remembered to say to myself as I embarked—aware that if I found just one beginning it could be the net or foil that gets more phrases, eventually a piece. And once there is one piece, another comes from the determination to do something different. And another, to work away from the first two. I am grateful to James Levine for offering a chance to weight them individually, to see how they add up, to see—at distances of thirty years to a few months—if they contain their year of origin and still pertain to our present. To see if they are symphonies.

John Harbison



Stu Rosner

John Harbison

Symphony No. 2 (1986)

JOHN HARBISON was born in Orange, New Jersey, on December 20, 1938, and lives in Cambridge, Massachusetts, and Token Creek, Wisconsin. He wrote his Symphony No. 2 on commission from the San Francisco Symphony on the occasion of its 75th anniversary, completing it on September 8, 1986, in Token Creek. The score is "dedicated, in friendship, to Michael Steinberg." Steinberg, a former program annotator for the Boston Symphony, was director of publications and artistic advisor of the San Francisco Symphony at that time. The premiere of the Symphony No. 2 was given by the San Francisco Symphony Orchestra with its then music director, Herbert Blomstedt, conducting on May 13, 1987. These are the first Boston Symphony Orchestra performances of the work.

THE SCORE OF HARBISON'S SYMPHONY NO. 2 calls for a large orchestra of three flutes (third doubling piccolo), two oboes and English horn, E-flat clarinet, two B-flat clarinets, bass clarinet, three bassoons (third doubling contrabassoon), four horns, four trumpets (first and second doubling piccolo trumpet), three trombones, tuba, percussion (glockenspiel, vibraphone, crotales, triangle, suspended cymbals, sizzle cymbal, tam-tam, low gong, snare drum, three tom-toms, side drum, bass drum, temple blocks, castanets, thunder sheet, lion's roar), timpani, harp, piano (doubling celesta), and strings. The piece is in four movements played without pause, and its duration is about twenty-three minutes.

> "I always wanted to feel that the next piece isn't based on the premise of the previous one. So when I hear the previous piece lurking, I usually try to defeat the technique or the premise that it was based on and go in some other direction. The danger, of course, is that you don't seem to have a style if you do that. Which is something I've, in a way, started to enjoy."
>
> John Harbison, in a 1999 interview for the League of American Orchestras website newmusicnow.org

In the nineteenth century, in the generations following Beethoven, the genre of the symphony was arguably the ultimate obligation of the composer working in the German tradition, tempting composers with the opportunity to innovate within an established

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mode. Whether or not they choose to follow that path, to write or not to write a symphony is something composers have continued to take seriously throughout the bewildering stylistic upheavals of the past two centuries. In the twentieth century, as American concert music came into its maturity, many American composers took on the symphony as a way of cementing their own credibility as artists and craftsmen. The symphonic cycles of Charles Ives (four), Roy Harris (eleven), Walter Piston (eight), and Roger Sessions (nine) are among the most significant; Aaron Copland and Leonard Bernstein, both of whose predilections lay elsewhere, made their mark.

In the early twenty-first century, the genre remains one to grapple with for composers influenced by that legacy, and music organizations like the Boston Symphony Orchestra are deeply involved in its continuance. In the past few years, the BSO has commissioned symphonies from Charles Wuorinen (his Eighth), William Bolcom (Eighth), and John Harbison (Fifth). Apparently the symphony cycle remains alive and well. This season and next, Boston Symphony audiences will have the chance to assess Cambridge-based, Pulitzer Prize-winning composer John Harbison's ongoing cycle with performances of his first three symphonies this year and, next season, the Fourth, Fifth, and yet-to-be written Sixth (a BSO commission).

Harbison's symphony cycle was triggered thirty years ago by the BSO's centennial commission for the work that became the composer's Symphony No. 1, which was premiered in 1984 under Seiji Ozawa. It was the composer himself who decided to take on "Symphony" at that point in his career, in his mid-forties (about the same age as Brahms when he finally allowed his First into the world). The four-movement piece demonstrated a seriousness of purpose that aligned it immediately with a Big Tradition, an acknowledgement of the major accomplishments in the genre by his predecessors—particularly, perhaps, Roger Sessions, one of Harbison's early mentors.

In retrospect it seems inarguable that the Symphony No. 1 was numbered "1" to designate the start of a series. Of course, commissions were needed to bring that series piece-by-piece to fruition. When the San Francisco Symphony came calling, Harbison was ready to write Symphony No. 2—again his own choice of genre—which was finished and premiered in 1987, and is having its first BSO performances this week. Looking at these first two symphonies, and extra-musical clues including the composer's comments and movement titles (those of the Second being "Dawn," "Daylight," "Dusk," "Darkness"), we begin to see a narrative, dramatic approach easily reconcilable with a strong literary and theatrical current throughout Harbison's career. This is not to say the "stories" of his symphonies are explicit, but that the flow and transformation of expressive content tie the movements together in a definite arc analogous to narrative.

Harbison's Third Symphony, commissioned and premiered by the Baltimore Symphony, followed his Second by three years. More than a dozen years passed before he returned to the genre, during which he completed his first evening-length opera, *The Great Gatsby*, for the Metropolitan Opera, and other major pieces including a Cello Concerto (a Boston Symphony co-commission for Yo-Yo Ma) and his Requiem (another BSO commission,

premiered here in March 2003). Harbison wrote his Fourth Symphony for the Seattle Symphony and Gerard Schwarz, who gave the first performances in 2004.

John Harbison's relationship with the Boston Symphony Orchestra is longstanding and wide-ranging, first as an audience member during his Harvard years in the late 1950s, then as a member of the conducting class of the Tanglewood Music Center, and finally as a composer with the BSO's performances of his tone poem *Diōtima* in 1977 (commissioned by the Koussevitzky Foundation). He has written (about Robert Schumann) for the BSO program book; he has served frequently as a Tanglewood faculty member, also directing the Festival of Contemporary Music, and he is currently chairman of the TMC composition program. He has conducted the BSO, the Boston Symphony Chamber Players, and even the Boston Pops. Since James Levine's arrival as music director of the Boston Symphony Orchestra at the start of the 2004-05 season, Harbison's music has been heard here even more frequently. Since then, the BSO commissioned and



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Michael J. Lutch

On stage (from left) following the world premiere of Harbison's Symphony No. 5 for baritone, mezzo-soprano, and orchestra, April 2008: John Harbison, James Levine, and vocal soloists Nathan Gunn and Kate Lindsey

premiered his *Darkbloom: Overture for an imagined opera* and his Symphony No. 5, and co-commissioned his Concerto for Bass Viol. In April 2010, the orchestra premiered his Double Concerto for violin, cello, and orchestra.

It is interesting to consider Harbison's symphonies in light of many facets of the past. The first four average only about twenty-three minutes long, which is to say shorter than the later Mozart symphonies, let alone Brahms's or Mahler's. Nor are these works elaborately or exotically scored, except for large percussion sections. And yet there is seriousness and weight to these works that make them seem bigger, due to their pithiness of material and the nature of the sound, the harmonic and rhythmic density. Harbison also tends to eschew transitional passages, which would of course add extra length, instead choosing to introduce contrasting passages (sometimes sneakily related) without unnecessary ado. The composer Francis Judd Cooke characterized this approach in a 1988 article on Harbison's Symphony No. 1 in *Symphony* Magazine: "He manages...without a classical process of transitions, relying instead on the juxtaposition of disparate elements. Not Beethoven's 5th, but Stravinsky's grand old 1910 score of *Petrouchka* shows the way." This approach suffices not only for the First Symphony but the others as well.

The Symphony No. 5 was a departure. At James Levine's suggestion, Harbison for the first time in a symphony added a vocal part. The first two movements are a setting for baritone and orchestra of a Czesław Miłosz poem; the third is a setting for mezzo-soprano of a Louise Glück poem, and the final movement is a duet for mezzo and baritone singing a Rilke poem. The theme of these texts is explicitly the Orpheus myth, making more concrete the idea of a self-contained narrative idea in the symphony. At thirty-two minutes, the Fifth is Harbison's longest symphony to date. His Sixth—stay tuned.

Harbison's Second Symphony has long been considered his darkest. He has described it (elsewhere in the interview quoted above) as having "evolved to be somewhere between



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a tone poem of the 19th-century kind, like Tchaikovsky and Sibelius and so forth, and a symphony. The difference between this piece and the old tone poem was that my symphony seemed to me not to be narrative, for the most part, but to maintain visually these states of the time of day [reflected in the movement titles Dawn, Daylight, Dusk, and Darkness]. In other words, the Daylight movement doesn't exactly move through time." Originally he had thought to call the piece "Four Hymns," but ultimately it felt clearly symphonic in scope and intent.

The Italian titles for the movements of John Harbison's Second Symphony indicate more about the character of each. "*Luminoso*" in the first movement expresses the shimmering highlights of the sound at the start. The music isn't static or steady-state, moving from an atmospheric blending to a polyphonic woodwind episode to a chorale for strings, the lower parts pulsing darkly. The end of the movement echoes its beginning. The second movement, Daylight, is marked "*Con brio, non pesante*" ("With spirit, not weighty"). It fulfills the role of a symphonic scherzo, beginning suddenly as the first movement fades out. Violins with various doublings bring a skittering sixteenth-note melody, with sharp punctuations and cadences for full orchestra intervening. A powerful cadence for winds in quintuplets ends abruptly, leaving the movement's completion to a chorus of clarinets (reminiscent of the woodwind episode in the first movement).

Dusk (as it tends to do) falls without pause, ushered in quietly by strings and horns, followed by bassoons. Violas and second violins intone a drone figure. The movement's Italian character marking is "*Poco largo, lambente*," or "Somewhat slow, lambent"—lambent implying a light touch, staying on the surface. This indication suggests a playing style and has little, apparently, to do with the somber mood of the dominant, far-ranging violin melody. The orchestra is active in its accompaniment, lithe woodwind figures, brass chords, and lower strings in countermelody adding dimension. In the middle of the movement, an extended passage moving gradually upward through the strings is colored dreamily by metallic percussion and celesta with harp. The shift to woodwinds signals a transition; sustained strings and brass introduce the fourth movement, which again begins without a break, with muted trumpets.

The finale, Dark, is marked "*Inesorabile*," "inexorable"—the coming of darkness was inevitable. At over eight minutes long, this is by far the longest of the four movements. A strong pulse, triplets with a rocking motion, quickly leads to a bleak, collapsing climax. In the middle part of the movement the music is quieter, returning to the rocking pulse, but with a searching quality. This quality remains even as the winds take over, until the music builds again to another, more intense peak. The conclusion is quiet, but still intense. Luminous high string harmonics and metallic percussion suggest a potential return to a new beginning of the cycle.

Robert Kirzinger



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Robert Schumann

Symphony No. 2 in C, Opus 61

ROBERT SCHUMANN was born in Zwickau, Saxony, on June 8, 1810, and died in an asylum at Endenich, near Bonn, on July 29, 1856. He began working on the Symphony No. 2 in the latter part of 1845 and completed it the following year. Felix Mendelssohn conducted the first performance on November 5, 1846, at the Gewandhaus in Leipzig.

THE SYMPHONY IS SCORED for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings.

"For several days, there has been much trumpeting and drumming within me (trumpet in C). I don't know what will come of it." What came of the inner tumult that Robert Schumann reported to his friend and colleague Felix Mendelssohn, in a letter of September 1845, was a symphony: the third of the four he would complete, though it was published as Symphony No. 2 in C major, Opus 61, in 1847. (The discrepancy in numbering is a result of Schumann's decision to subject his Symphony in D minor, the second in order of composition, to thorough revision before approving its publication in the early 1850s. By that time, three other symphonies had already appeared in print: No. 1 in B-flat, Opus 38; No. 2 in C; and No. 3 in E-flat, the *Rhenish*, Opus 97.) The principal catalyst for Schumann's concentrated efforts on the symphony in C major was almost surely a performance of Franz Schubert's C major symphony (D.944) on December 9, 1845, with the Dresden orchestra under Ferdinand Hiller.

Schumann's association with Schubert's so-called *Great* C major symphony dated back to the winter of 1838-39, when, during a trip to Vienna, he was introduced to the practically forgotten work by the composer's brother, and quickly arranged for Mendelssohn to lead the Leipzig Gewandhaus orchestra in the long overdue premiere. The newly excavated masterpiece had a lasting impact on Schumann, revealing to him that it was indeed possible to make an original contribution in a realm where Beethoven reigned supreme. In his celebrated 1839 review, Schumann described Schubert's symphony in superlatives

the likes of which he had never before bestowed on a piece of instrumental music: "Here, apart from the consummate mastery of compositional technique, we find life in every vein, the finest shades of coloring, expressive significance in every detail, and the all-pervasive romanticism to which Schubert's other works have already accustomed us." While marveling at the symphony's "heavenly length" and "rich abundance," Schumann also praised Schubert's uncanny ability to "emulate the human voice in his treatment of the instruments." Schumann would adopt both qualities as articles of aesthetic faith in his own C major symphony, especially in the magnificent valedictory hymn that crowns the finale.

When Schumann began writing for the orchestra in earnest in his so-called "symphonic year," 1841, he fell into a two-stage method of composition whereby rapid sketching was followed by more cautious elaboration. This strategy served for most of his large-scale projects of the ensuing decade, the Second Symphony among them, though in this case the process extended over nearly a year. Although Schumann completed the sketches for the symphony in a mere two weeks toward the end of December 1845, he took the better part of the following year to fill in the details. Indeed, he was still touching up the orchestration of the draft not long before the premiere, given by the Leipzig Gewandhaus Orchestra under Mendelssohn's direction on November 5, 1846. As indicated by several entries in Schumann's household account books—a remarkable chronicle in which he tabulated his daily expenditures, indicated the progress he was making on his various creative projects, and even described his fluctuating mental and physical condition—





Robert and Clara Schumann

his labor on the symphony was frequently interrupted by recurrent bouts of poor health. During the winter and spring months of 1846, Schumann made reference to severe headaches, fits of depression, anxiety attacks, and auditory disturbances—complaints for which he sought relief, though without much success, by undergoing a regimen of mineral bath treatments on the East Frisian island of Norderney, at the time a popular vacation spot.

As with so many of Schumann's compositions, the Second Symphony lends itself to interpretation as an essay in musical autobiography. Schumann himself encouraged a reading of this kind. In a note to the composer and critic J.C. Lobe written just after the repeat performance of the symphony in Leipzig on November 16, 1846, he claimed that the new work "told a tale of many joys and sorrows." Schumann offered a more detailed account of the symphony's personal connotations in a letter of April 1849 to D.G. Otten, founder of the Hamburg Musical Association: "I wrote the C major Symphony in December 1845 while I was still half sick, and it seems to me that one can hear this in the music. Although I began to feel like myself while working on the last movement, I recovered totally only after completing the entire piece." Above all, Schumann confided to Otten, the symphony reminded him of a "dark time," symbolized musically "by the melancholy bassoon in the Adagio."

While a composer's view of his own work obviously lays claim to a special sort of authority, Schumann's words do not do justice to the fundamentally affirmative character of his Second Symphony, which projects just about as much sorrow as most other symphonic

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SYMPHONY in C, No. 2, Op. 61. . . . . SCHUMANN.

Sostenuto assai; Un poco più vivace; Allegro ma non troppo.—
Scherzo. (Allegro vivace.)—Adagio espressivo.—Allegro molto vivace.—

CAPRICE. (The Sentinel, from "Soldier's Life," Op. 146.) . . HILLER.

POGNER'S ADDRESS. (The Master Singers of Nuremberg.)
KAISERMARSCH. . . . . } WAGNER.

SOLOIST:

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Program page from the first Boston Symphony performance of Schumann's Symphony No. 2, on December 31, 1881, during the orchestra's first season (BSO Archives)

compositions of comparable scope in a major key, that is to say: rather little. Even the melancholy mood of the Adagio is relatively short-lived, confined as it is to the deeply affective opening phrase and to fleeting shadows in a movement that strives for—and achieves—an over-arching quality of consolation. Heard in the context of the broader symphonic narrative, the somber hues of the Adagio are rather like passing storm clouds: ominous but quickly dispelled. In the final analysis, these darker tints serve as a foil to the brighter moods of the music that precedes and follows: the dignified jubilation of the first movement, the witty repartee between strings and winds in the scherzo, and the serene, hymnic apotheosis of the finale.

The initial reaction to Schumann's Second Symphony was not entirely positive. According to reliable reports, the November 1846 premiere fell considerably short of the success that the composer had hoped for, despite concertmaster Ferdinand David's assiduous drilling of the Gewandhaus violins on the finger-twisting passage-work in the scherzo and the perilously high trills in the Adagio. Before long, however, the critics were making the expected obeisances, comparing Schumann's symphony to Mozart's *Jupiter* and Beethoven's Fifth.

In their eagerness to situate the work within the classical symphonic repertory, 19th-century journalists tended to overlook an inspirational source in the even more distant musical past: the art of J.S. Bach. The initial phase of work on the Second Symphony marked the culmination of a nearly year-long period during which Schumann was in the throes of what he called "*Fugenpassion*"—a veritable "fugal frenzy" that led both Schumanns—Robert and his wife Clara—to undertake a self-designed course of contrapuntal study whose chief texts were Luigi Cherubini's esteemed counterpoint manual of 1835 and the fugues of Bach's *Well-tempered Clavier*. The creative yield of this erudite pastime included Clara's Three Preludes and Fugues for piano (Opus 16)—some on themes by her husband—and Robert's Four Fugues for piano (Opus 72), Six Studies, in canonic form, for pedal-piano (Opus 56), and Six Fugues on the Name BACH for organ (Opus 60).

While this was not the first time that Schumann had immersed himself in the mysteries of counterpoint (nor would it be the last), his exploration in the mid-1840s of the contrapuntal genres—not to mention the steady diet of Bach—had a particularly decisive influence on the subsequent direction of his compositional style. In a diary entry dating from these years, Schumann called attention to his adoption of a "completely new manner of composing" that ran parallel with his refresher course in counterpoint. Characterized by a more reflective approach to the invention and elaboration of musical ideas, the "new manner" is much in evidence in the Second Symphony. For Schumann at this stage of his career, the "musical idea" is no longer conceived as a primal motive—like the famous four-note motto of Beethoven's Fifth—but rather as a contrapuntal combination of two distinct melodic lines. The Second Symphony begins with a "meta-motive" of precisely this kind: a solemn chorale-like melody, stated quietly by the horns, trumpets, and trombones, is supported by a flowing counterpoint in the strings. Presented simultaneously at the outset, these melodic strands are developed independently as the music unfolds, a



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process that Schumann invokes across the entire four-movement span of the symphony.

While the "new manner" was inspired by an apparently old-fashioned compositional technique, it lives up to its name in the Second Symphony. Generally speaking, symphonic architecture tends toward one of two poles: the highly articulated designs of Haydn and Mozart; and the rhapsodic, continuously evolving forms of Liszt and Richard Strauss. Schumann's Second Symphony lies squarely between these extremes, spinning out a web of ideas whose musical potential is not fully realized within the confines of a single movement. The initial motto in the brass (whose interval of a rising perfect fifth has been linked by some listeners to the opening of Haydn's *London* Symphony, No. 104) puts in an unexpected appearance at the conclusion of the scherzo, and comes in for spectacular treatment in the closing phase of the last movement. Similarly, the plaintive Adagio theme is swept up in the propulsive march rhythms of the first part of the finale. In a surprising turn of events, Schumann then transforms the march music into a gentler, more lyrical idea that he proceeds to combine with the first movement's brass chorale. The expressive aim of this contrapuntal tour de force is unmistakable: in fusing "secular" song and "sacred" chorale melody, Schumann demonstrated how it might be possible to transcend both spheres, the mundane and the religious, through the medium of the symphony orchestra. Therefore, the message of the symphony is an eminently "modern" one, and indeed, it was not lost on later composers as diverse in stylistic orientation as Bruckner, Dvořák, and Tchaikovsky. While deeply rooted in the musical past, Schumann's Second Symphony pointed confidently toward the future.

John Daverio

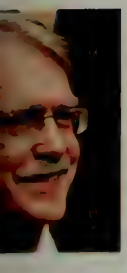
JOHN DAVERIO, *the late Boston University-based musicologist, educator, and violinist, was a frequent guest speaker and annotator for the Boston Symphony Orchestra. His books include "Robert Schumann: Herald of a 'New Poetic Age'"; "Nineteenth-Century Music and the German Romantic Ideology"; and "Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms."*

THE FIRST AMERICAN PERFORMANCE *of Schumann's Symphony No. 2 was given by the Philharmonic Society of New York, Theodor Eisfeld conducting, on January 14, 1854. The first Boston performance was given at the Music Hall on March 1, 1866, by the orchestra of the Harvard Musical Association, Carl Zerrahn conducting.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Schumann's Symphony No. 2 was given on December 31, 1881, Georg Henschel conducting, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Lorin Maazel, James Levine (first in November 1975; then more recently in February 2002 and October 2006), Joseph Silverstein, Andrew Davis, Christoph Eschenbach, Seiji Ozawa, Giuseppe Sinopoli, Roger Norrington, Bernard Haitink, Christoph von Dohnányi (the most recent Tanglewood performance, on August 6, 2004), and Markus Stenz (the most recent subscription performances, in November 2007).*


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Currently, the best quickly available source of information about John Harbison is the website of his publisher, G. Schirmer (www.schirmer.com), which contains a biography, works list, reviews, and several interesting essays about the composer and individual pieces, including his opera *The Great Gatsby*. David St. George wrote the essay on Harbison in the New Grove II; Richard Swift wrote the one in The New Grove Dictionary of American Music (from 1983). The BSO's "Concert Companion" pages for Harbison at bso.org provide a multimedia view of the composer's career.

Herbert Blomstedt's recording of the Symphony No. 2 with the San Francisco Symphony, though deleted by the original label (London, on a disc also including Harbison's Oboe Concerto and Roger Sessions's Symphony No. 2), is available as a fully licensed reissue from ArkivMusic online. The Boston Symphony Orchestra and Seiji Ozawa recorded Harbison's Symphony No. 1, a BSO centennial commission, soon after its premiere in 1984 (New World Records). A live recording by James Levine and the Munich Philharmonic of Harbison's Symphony No. 3 was released as volume 7 in the series "Documents of the Munich Years" (Oehms Classics, with Gershwin's *Cuban Overture* and Ives's Symphony No. 2). James Levine's January 2000 Metropolitan Opera broadcast premiere of Harbison's opera *The Great Gatsby* was released this past September by the Metropolitan Opera as part of an eleven-opera set (thirty-two CDs in all) commemorating the fortieth anniversary of the conductor's Met debut (available, as is a new eleven-opera box of Levine-led Met telecasts on twenty-one DVDs, at metoperashop.org and Amazon.com). David Alan Miller's recording of the Symphony No. 3 with the Albany Symphony also includes the composer's Flute Concerto and *The Most Often Used Chords* for orchestra (Albany Records). The Boston Symphony Chamber Players, with pianist Gilbert Kalish, recorded the Piano Quintet and *Words from Paterson*, the latter with baritone Sanford Sylvan, on a disc with *Simple Daylight* performed by Kalish and soprano Dawn Upshaw (Nonesuch).

Also of interest in the extensive Harbison recordings catalog are the recording by the Boston-based Cantata Singers and Orchestra, led by conductor David Hoose, of the Pulitzer Prize-winning cantata *The Flight into Egypt*, with soprano Roberta Anderson and baritone Sanford Sylvan; and the Boston Modern Orchestra Project's recordings of the ballet *Ulysses* and the opera *Full Moon in March*. BMOP's recording of Harbison's earlier opera, *Winter's Tale*, is forthcoming. The Lydian String Quartet's recording of Harbison's four string quartets was released last year (Centaur).

Robert Kirzinger



The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (Harper-Perennial paperback). Peter Gay's *Mozart* is a concise, straightforward introduction to the composer's life, reputation, and artistry (Penguin paperback). *The Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon Keefe, is an important recent source of information (Cambridge University paperback). For deeper delving, there are also Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford); Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791*, which provides a full picture of the composer's final decade (Harper-Perennial paperback); Julian Rushton's *Mozart: His Life and Work*, in the "Master Musicians" series (Oxford); Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/ Harvest paperback), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has been published separately as a new *New Grove Mozart* (Oxford paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback).

Though published nearly twenty years ago, *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery, remains a valuable source of information (Norton). *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Robert Levin on the concertos (Schirmer). *A Guide to the Concerto*, edited by Robert Layton, includes a chapter by Denis Matthews on "Mozart and the Concerto" (Oxford paperback). The series of BBC Music Guides includes a volume by A. Hyatt King on *Mozart Wind & String Concertos* (University of Washington paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Yale University Press). Notes by Michael Steinberg on Mozart's violin concertos 3, 4, and 5 are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback).

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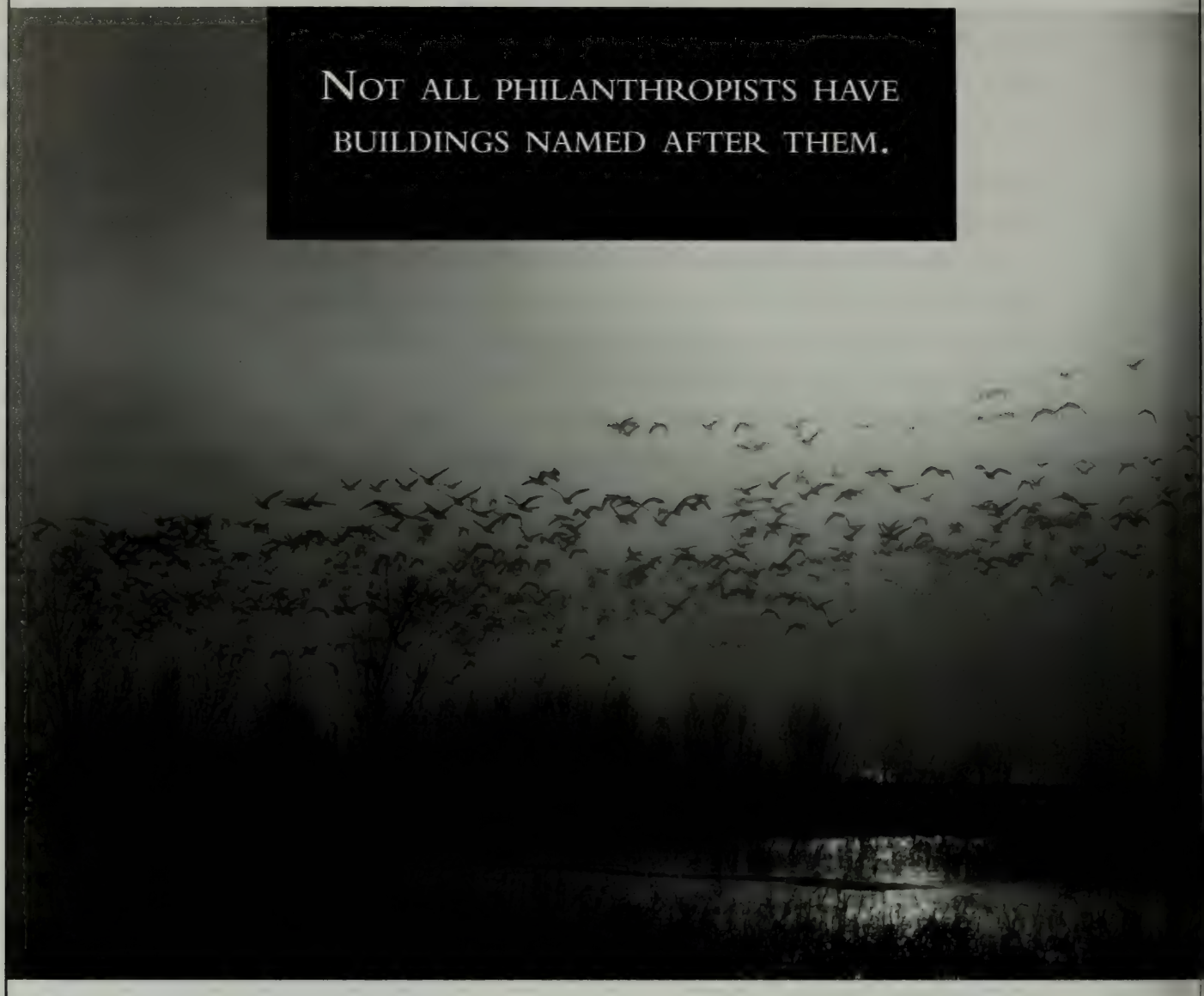
Complete recordings of the five Mozart violin concertos (listed alphabetically by soloist) include Pamela Frank's with David Zinman and the Tonhalle Orchestra (Arte Nove), Gidon Kremer's with Nikolaus Harnoncourt and the Vienna Philharmonic (Deutsche Grammophon), Anne-Sophie Mutter's (as both conductor and soloist) with the London Philharmonic (Deutsche Grammophon), and Itzhak Perlman's with James Levine and the Vienna Philharmonic (Deutsche Grammophon).



John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* provides absorbing and thoroughly informed consideration of the composer's life and music (Oxford paperback). Daverio also provided the Schumann entry for the revised (2001) New Grove Dictionary of Music and Musicians; his last book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to the other two composers (Oxford University Press). John Worthen's recently published *Robert Schumann: The Life and Death of a Musician* offers detailed treatment of the composer's life based on a wealth of contemporary documentation (Yale University Press). Gerald Abraham's article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a relatively recent addition to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume about the composer's symphonies, overtures, and concertos (University of Washington paperback). Michael Steinberg's notes on the four Schumann symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Schumann's symphonies are among his *Essays in Musical Analysis* (Oxford paperback). Donald Ellman's chapter "The Symphony in Nineteenth-century Germany" in A Guide to the Symphony, edited by Robert Layton, includes some discussion of the four Schumann symphonies (Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

BSO Music Director James Levine recorded the Schumann symphonies twice: in 1977/1978 with the Philadelphia Orchestra (RCA) and in 1987/1991 with the Berlin Philharmonic (Deutsche Grammophon). Other noteworthy complete cycles—of varying vintage, with modern orchestral forces, and listed alphabetically by conductor—include Daniel Barenboim's with the Staatskapelle Berlin (Warner Classics); Leonard Bernstein's with either the New York Philharmonic (Sony) or the Vienna Philharmonic (Deutsche Grammophon); Thomas Dausgaard's with the Swedish Chamber Orchestra (BIS; note that Dausgaard has recorded both the original 1841 version of the Fourth and the final version of 1851); Rafael Kubelik's with either the Berlin Philharmonic (Deutsche Grammophon) or the Bavarian Radio Symphony Orchestra (Sony; this has the first and second violins seated antiphonally); Kurt Masur's with the London Philharmonic (Teldec); Paul Paray's with the Detroit Symphony Orchestra (Mercury "Living Presence"); Wolfgang Sawallisch's with the Bavarian Radio Symphony Orchestra (EMI); George Szell's with the Cleveland Orchestra (Sony, still highly recommended despite adjustments by the conductor to Schumann's

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original instrumentation), and Christian Thielemann's with the Philharmonia Orchestra (Deutsche Grammophon). Two period-instrument cycles are also worth seeking: Roy Goodman's with the period-instrument Hanover Band, which includes the original rather than the revised version of the Symphony No. 4 (originally RCA, for a while on Nimbus, but currently unlisted), and Philippe Herreweghe's with the Orchestre des Champs-Élysées (Harmonia Mundi, with the final, 1851 version of No. 4).

Important historic recordings of individual Schumann symphonies include William Furtwängler's of No. 1 with the Vienna Philharmonic (made in 1951 for Decca) and No. 4 with the Berlin Philharmonic (made in 1953 for Deutsche Grammophon); Arturo Toscanini's NBC Symphony broadcasts of No. 2 (from 1941 on Testament, and from 1946 in unsanctioned releases on a number of labels) and No. 3, the *Rhenish* (from 1949, on RCA); and Guido Cantelli's of No. 4 with the Philharmonia Orchestra (made in 1953 for EMI). The BSO recorded the *Spring* Symphony for RCA with Serge Koussevitzky in 1939, with Charles Munch in 1951, and again with Munch, this time in stereo, in 1959, and the Fourth Symphony, also for RCA, with Erich Leinsdorf in 1963.

Marc Mandel



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Guest Artist



Nikolaj Znaider

Nikolaj Znaider is not only celebrated as one of today's foremost violinists, but is also fast becoming one of his generation's most versatile artists, uniting his talents as soloist, conductor, and chamber musician. This season he was invited by Valery Gergiev to become principal guest conductor of the Mariinsky Orchestra in St. Petersburg, a post he assumed immediately. He has been guest conductor with such orchestras as the Munich Philharmonic, Czech Philharmonic, Los Angeles Philharmonic, Pittsburgh Symphony, Orchestre Philharmonique de Radio France, and WDR Köln and has return engagements to conduct the Dresden Staatskapelle, Russian National Orchestra, the Hallé Orchèstra, Swedish Radio Orchestra, and Gothenburg Symphony. As a soloist, Mr. Znaider regularly appears with the world's leading orchestras, and conductors such as Daniel Barenboim, Sir Colin Davis, Valery Gergiev, Lorin Maazel, Zubin Mehta, Christian Thielemann, Mariss Jansons, Charles Dutoit, Christoph von Dohnányi, Iván Fischer, and Gustavo Dudamel. In recital and chamber music he appears at all the major concert halls. In 2008-09 the London Symphony Orchestra presented an "Artist Portrait" of Znaider; in 2012-13 he will present a "Carte Blanche" series at the Musikverein in Vienna. An exclusive RCA Red Seal recording artist, Mr. Znaider recently added to his discography Elgar's Violin Concerto with Sir Colin Davis and the Dresden Staatskapelle. His award-winning recordings of the Brahms and Korngold violin concertos with the Vienna Philharmonic and Valery Gergiev, of the Beethoven and Mendelssohn concertos with Zubin Mehta and the Israel Philharmonic, and of Prokofiev's Violin Concerto No. 2 and Glazunov's concertos with Mariss Jansons and the Bayerische Rundfunk have been greeted with great critical acclaim,

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as was his release of the complete works for violin and piano of Johannes Brahms with Yefim Bronfman. For EMI Classics he has recorded the Mozart piano trios with Daniel Barenboim and the Nielsen and Bruch concertos with the London Philharmonic. Passionate about the education of musical talent, Nikolaj Znaider was for ten years artistic director of the Nordic Music Academy, an annual summer school he founded with the vision of creating conscious and focused musical development based on quality and commitment. He plays the "Kreisler" Guarnerius "del Gesù" 1741, on extended loan to him by the Royal Danish Theater through the generosity of the Velux Foundations and the Knud Højgaard Foundation. Nikolaj Znaider made his Boston Symphony debut last season, in January 2010, as soloist in Elgar's Violin Concerto under the direction of Sir Colin Davis, and was reengaged soon after that for his appearances this week with James Levine.



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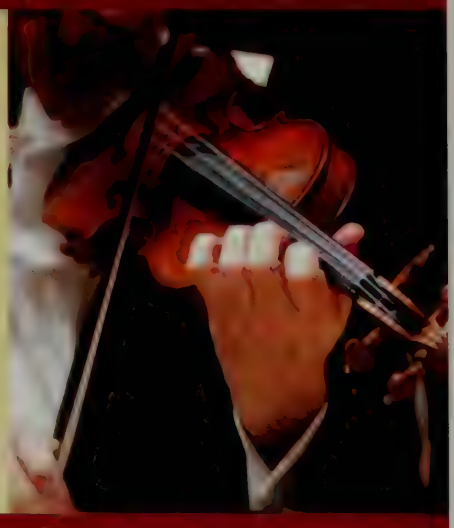
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Next Program...

Thursday, January 6, 8pm
Friday, January 7, 8pm
Saturday, January 8, 8pm

JAMES LEVINE conducting

STRAVINSKY "OEDIPUS REX," OPERA-ORATORIO AFTER SOPHOCLES BY IGOR STRAVINSKY AND JEAN COCTEAU, PUT INTO LATIN BY JEAN DANIÉLOU

MICHELLE DEYOUNG, MEZZO-SOPRANO (JOCASTA)
RUSSELL THOMAS, TENOR (OEDIPUS)
ALBERT DOHMEN, BARITONE (CREON; THE MESSENGER)
RAYMOND ACETO, BASS (TIRESIAS)
MATTHEW PLENK, TENOR (THE SHEPHERD)
FRANK LANGELLA, NARRATOR
MEN OF THE TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, CONDUCTOR

{ I N T E R M I S S I O N }

BARTÓK "DUKE BLUEBEARD'S CASTLE," OPUS 11

MICHELLE DEYOUNG, MEZZO-SOPRANO (JUDITH)
ALBERT DOHMEN, BASS-BARITONE (BLUEBEARD)
ŐRS KISFALUDY, SPEAKER (PROLOGUE)

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL

This unique program, led by James Levine and featuring casts of internationally acclaimed vocalists, presents two short 20th-century operatic masterworks in concert performances with English supertitles. Stravinsky wrote his Latin-language "opera-oratorio" *Oedipus Rex*, a version of the Sophocles tragedy, in collaboration with the French multi-talented playwright and artist Jean Cocteau, and it was premiered in concert in 1927. Their choice of Latin for this austere masterpiece lends the familiar story a sense of ritual. Bartók's *Bluebeard's Castle*, one of a trio of stage works defining the composer's lush, brilliant, and exotic music of the 1910s, is based on Charles Perrault's dark fairy tale of Duke Bluebeard and the latest of his wives, Judith, as she learns her new husband's secrets.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'C' January 6, 8-10:20
Friday Evening January 7, 8-10:20
Saturday 'B' January 8, 8-10:20

JAMES LEVINE, conductor
MICHELLE DEYOUNG, mezzo-soprano (Jocasta in *Oedipus*; Judith in *Bluebeard*)
RUSSELL THOMAS, tenor (Oedipus)
MATTHEW PLENK, tenor (Shepherd in *Oedipus*)
ALBERT DOHMEN, baritone (Creon and Messenger in *Oedipus*; Bluebeard)
RAYMOND ACETO, bass (Tiresias in *Oedipus*)
FRANK LANGELLA (Narrator in *Oedipus*)
ÖRS KISFALUDY (Prologue in *Bluebeard*)
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor (in *Oedipus*)

STRAVINSKY *Oedipus Rex*
BARTÓK *Bluebeard's Castle*

Sung in Latin (Stravinsky) and Hungarian (Bartók) with English supertitles

Thursday, January 13, 10:30am (Open Rehearsal)
Thursday 'A' January 13, 8-10
Saturday 'A' January 15, 8-10
Tuesday 'B' January 18, 8-10

SIR MARK ELDER, conductor
LARS VOGT, piano

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MOZART Piano Concerto No. 21 in C, K.467
STRAUSS *Till Eulenspiegel's Merry Pranks*

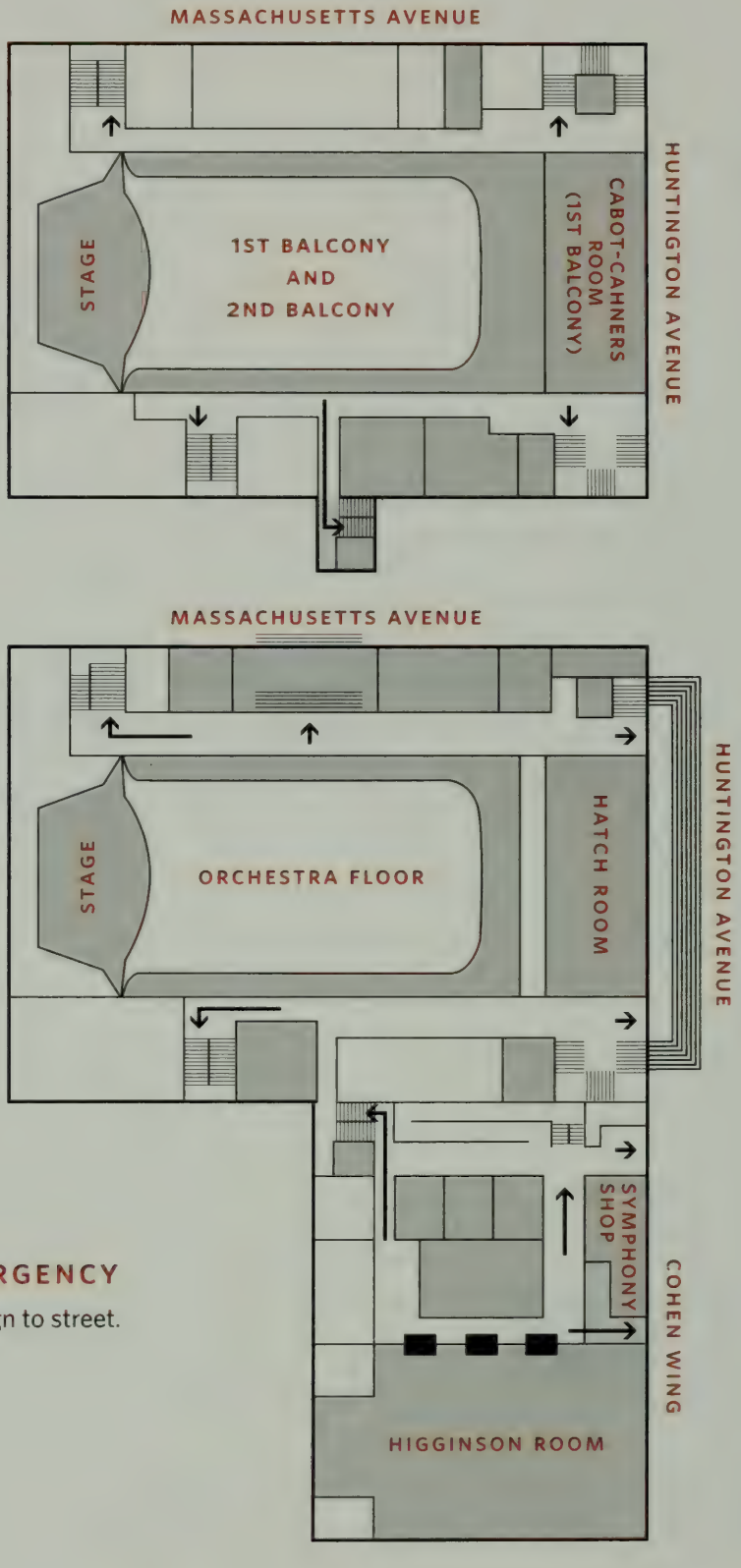
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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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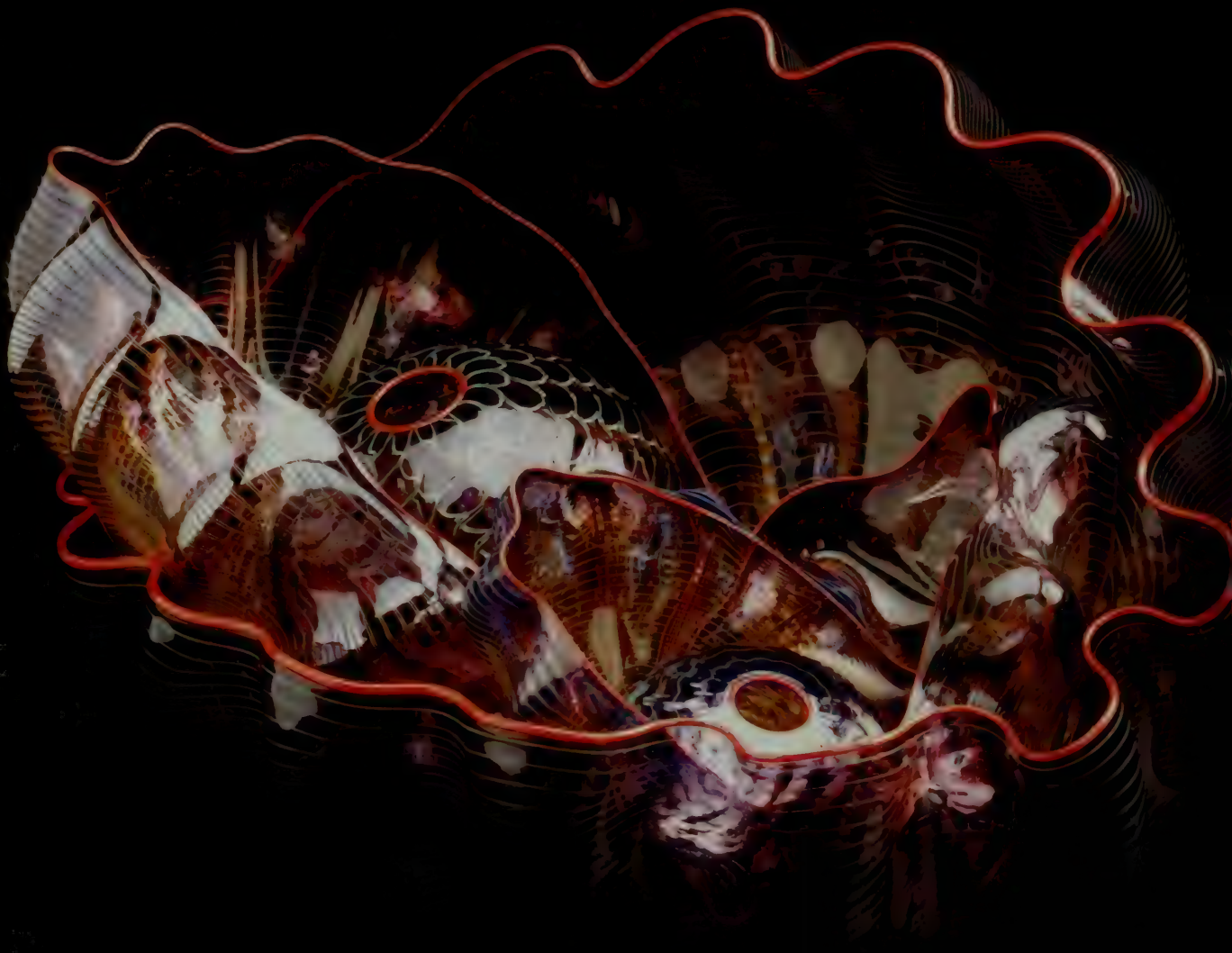
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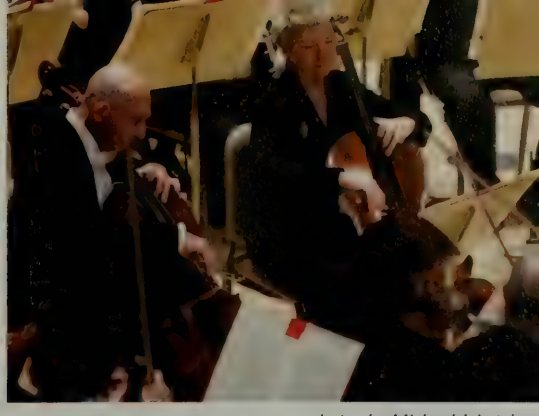


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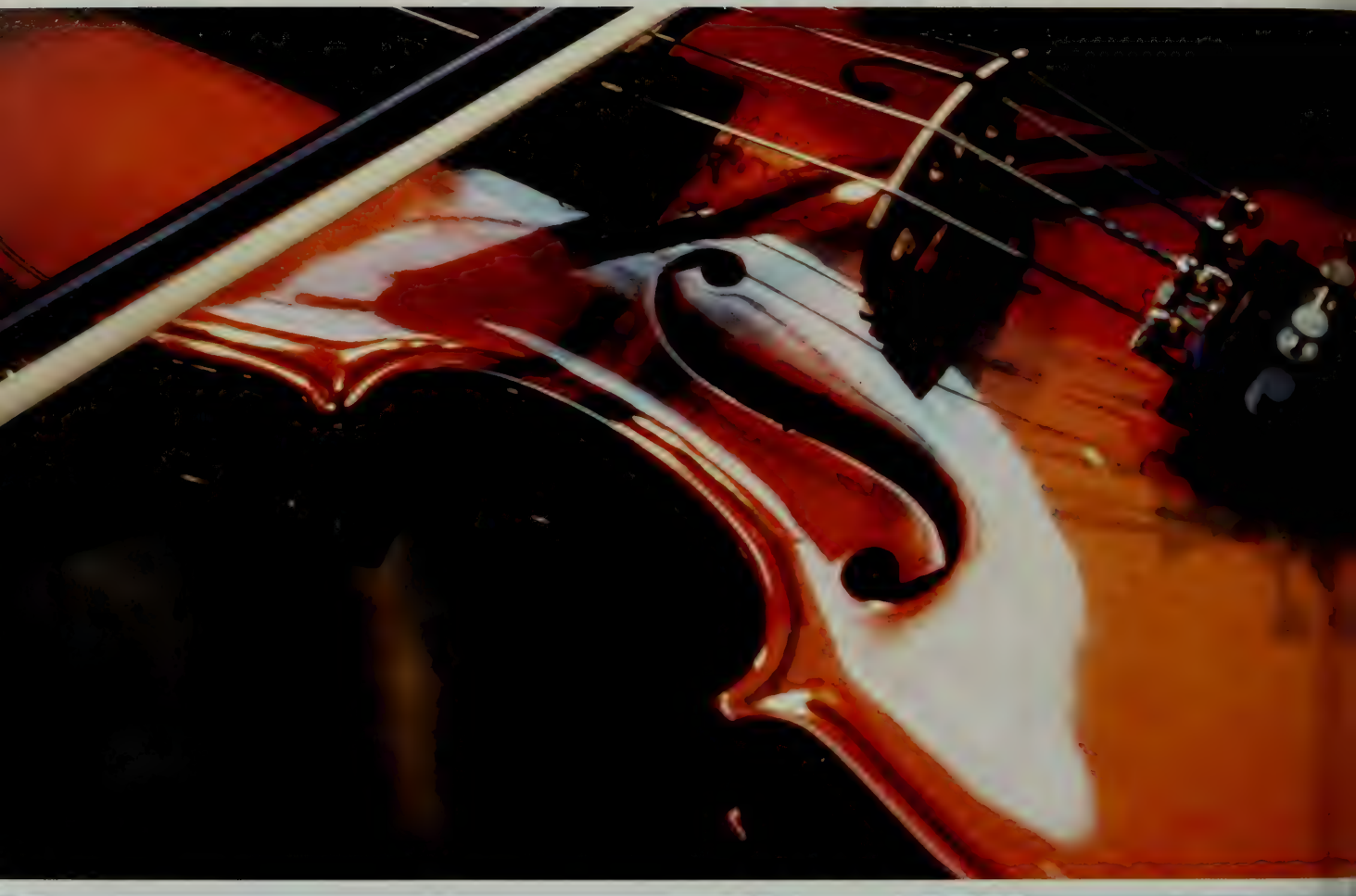
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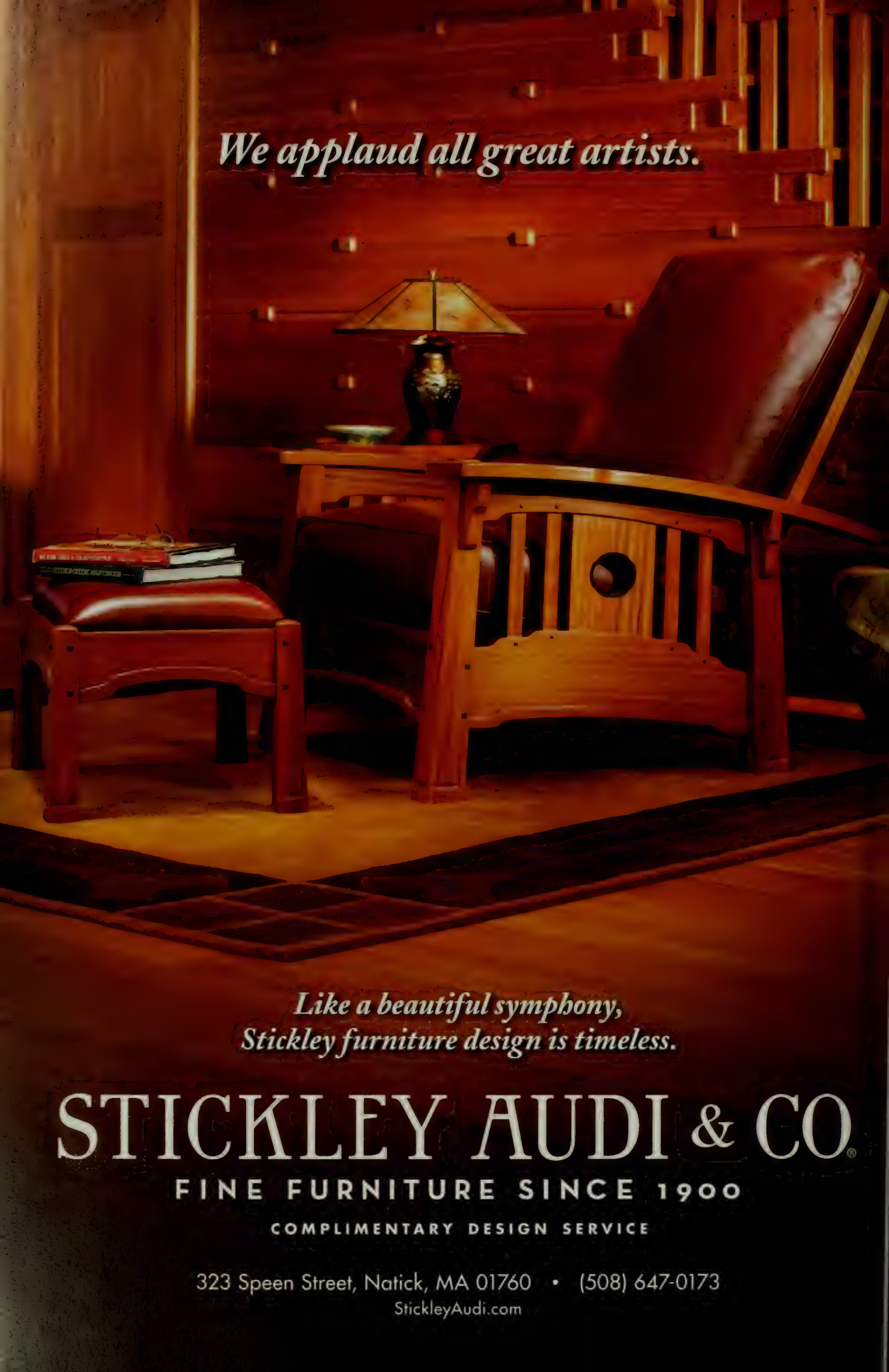
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BSO News

BSO Music Director James Levine Receives Columbia University's Ditson Conductor's Award

This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. "In his tenure as music director of the Boston Symphony Orchestra, James Levine has commissioned, programmed, and conducted an impressive number of contemporary American works," said Fred Lerdahl, secretary of the Alice M. Ditson Fund and the Fritz Reiner Professor of Musical Composition at Columbia. "The Ditson Fund is pleased to honor Levine for this exemplary commitment, which revives the Koussevitzky/Boston Symphony Orchestra legacy of commissioning and performing contemporary American music." The Alice M. Ditson Fund at Columbia established the Ditson Conductor's Award in 1945. It is the oldest award honoring conductors for their support of American music; previous recipients have included Mstislav Rostropovich, Leopold Stokowski, Leonard Bernstein, and Eugene Ormandy. Maestro Levine received the award at Symphony Hall on Saturday, November 27, prior to that evening's BSO concert, which included John Harbison's Symphony No. 1. The award was presented by contemporary music conductor Jeffrey Milarsky, who is a senior lecturer in music at Columbia and music director of the Columbia University Orchestra, as well as a member of the conducting faculty at the Juilliard School and artistic director of the AXIOM Ensemble, Juilliard's contemporary music group.

"BSO 101: Are You Listening," Session 3— Wednesday, January 12, 5:30-6:45 p.m.

Join BSO Director of Program Publications Marc Mandel at Symphony Hall on Wednesday, January 12, from 5:30-6:45 p.m. for the next session of "BSO 101: Are You Listening?," the BSO's new adult education series. Free to anyone interested, each session is designed to enhance your listening ability while focusing on selected music to be performed by the BSO in upcoming concerts, and each is followed by a reception offering beverages, hors d'oeuvres, and further time to share your thoughts with all involved. No prior training is required; nor do you need to have attended a previous session, since each is self-contained. The focus on January 12 will be illustrative music, with examples drawn from pieces by Strauss, Mussorgsky, and Berlioz, among others. (The first session focused on the Classical symphony and concerto, the second on the symphonies of Robert Schumann.) A newly scheduled additional session, to take place on Wednesday, February 16, will focus on listening to Mozart's Symphony No. 41, *Jupiter*, from the perspectives of symphonic form in general (as a model for symphonic form that held well into, and even well beyond, the nineteenth century) and Mozart's individual musical style in particular. The fifth, final session, sched-



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uled for Wednesday, March 30, will examine the contrasting musical vocabularies of Liszt, Sibelius, Berlioz, and Ravel. A listing of the specific music to be discussed is posted on bso.org three to four weeks in advance of each session. Admission is free, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*. In the weeks ahead, Elizabeth Seitz (January 13 Open Rehearsal and January 15 concert) and Jan Swafford (January 13 and 18) of the Boston Conservatory discuss Debussy, Delius, Mozart, and Strauss; Harlow Robinson of Northeastern University discusses Tchaikovsky, Stravinsky, and Scriabin (January 20-25), and Helen Greenwald of the New England Conservatory discusses Ligeti, Mozart, and Dvořák (January 27-February 1).



Boston Symphony Chamber Players
Sunday, January 23, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the second Sunday-afternoon concert of their 2010-11 series in Jordan Hall at the New England Conservatory on Sunday, January 23, at 3 p.m. The program includes Lowell Liebermann's Sonata for flute and piano, Opus 23, Mozart's Quintet in E-flat for piano and winds, K.452, with guest pianist Jonathan Bass, and Stravinsky's complete *Soldier's Tale* with actors and narrator. Single tickets are $37, $28, and $21, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street. The Chamber Players' four-concert Jordan Hall series will continue with music of Kurtág, Brahms, and Schubert on Sunday, April 3, and conclude on Sunday, May 1, with an all-French program of music by Dutilleux, Tomasi, Ravel, Debussy, and Françaix.

The BSO's 2011 Concerto Competition

Each year the Boston Symphony Orchestra hosts a Concerto Competition for advanced high school instrumentalists who reside in Massachusetts. The Concerto Competition is open to 10th-, 11th-, and 12th-grade instrumentalists who are at an advanced level in their musical study. Administered in two rounds, the competition takes place at Symphony Hall between January and March each year, and the two First Place winners then perform their concerto either with the Boston Pops at a spring concert or with the BSO in a Youth and Family Concert. The BSO's Concerto Competition originated in 1959, when Harry Ellis Dickson founded the series of BSO Youth Concerts that continues to this day. Jonah Park Ellsworth, winner of the 2010 Concerto Competition and currently an 11th-grade student at Cambridge Rindge and Latin School, will be performing with the Boston Symphony Orchestra at the next BSO Family Concert on Saturday, February 19, 2011. The application deadline for the 2011 Concerto Competition is Friday, February 18, and the process will conclude with a final round of auditions on March 29. The application can be downloaded at www.bso.org.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 91 OF THIS PROGRAM BOOK.

The Gregory E. Bulger Foundation Concert, Saturday, January 8, 2011

Gregory Bulger has been a subscriber to the Boston Symphony Orchestra for thirty-eight years. He currently serves as an Overseer of the orchestra and as a member of several board committees. Mr. Bulger is also president of Opera Boston and vice-president of Project STEP, and was instrumental in the opening of the new performing arts center that bears his name at Boston College High School, his alma mater.

Mr. Bulger writes: "The Bulger Foundation is very pleased to underwrite once again an adventurous opera program conducted by Maestro James Levine. In October 2006 the Foundation underwrote the first BSO performance of Schonberg's *Moses und Aron*, and it is delighted to support the performances of *Oedipus Rex* and *Bluebeard's Castle*. These two operas are both groundbreaking works of the early twentieth century, and hearing them together in the same program represents a unique opportunity for the BSO audience. I

wish to thank Maestro Levine for creating this double bill, for engaging such wonderful soloists, and for making operatic programming part of the BSO season."

The Gregory E. Bulger Foundation was founded in 2002. In previous years, the Foundation has underwritten nine BSO and Tanglewood Music Center concerts, including the world premiere of Osvaldo Golijov's opera *Ainadamar* at Tanglewood (which was given its Boston premiere by Opera Boston) and the return of Colin Davis to the BSO podium after an absence of over twenty years. The Foundation is also the major underwriter of the live Sunday broadcasts of the BSO from Tanglewood produced by WGBH and carried by many PBS stations throughout New England and eastern New York. Providing support to performing arts organizations in the greater Boston area is the major goal of the Foundation.

Mr. Bulger was formerly the chief executive officer of HealthCare Value Management, which he founded in 1990. HCVM is a managed care organization that operates the largest independent preferred provider organization in New England. Mr. Bulger resides in Dover, MA.

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Did you know that there are more than 400 businesses and corporations that support the Boston Symphony Orchestra, Inc.? You can lend your support to the BSO by supporting the companies who support us. Each month, we spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. This month's partner is The Connolly Group at Morgan Stanley Smith Barney.

The Connolly Group led by Dick Connolly at Morgan Stanley Smith Barney views the arts as a vital part of the fabric of one's day-to-day experience. Mr. Connolly believes it is essential to a rich community that live music performance be widely available. He has chaired, co-chaired, and been a committee member for both "Presidents at Pops" and "A Company Christmas at Pops" since 1983, and currently serves as an overseer of the Boston Symphony Orchestra. He is committed to the organization and its mission to ensure that greater Boston remains abundant in the arts both today and for many years to come.

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BSO Members in Concert

Founded by BSO violinist Wendy Putnam, the Concord Chamber Music Society presents the Concord Chamber Players and musicians from the Boston Symphony Orchestra on Sunday, January 16, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street, Concord. Among the performers are Ms. Putnam, BSO associate principal clarinet Thomas Martin, cellist Michael Reynolds, and pianist Vytas Baksys. The program includes *Till Eulenspiegel einmal anders!*, Franz Hasenöhrl's chamber arrangement of the famous Strauss work, and Beethoven's Septet in E-flat, Opus 20. Tickets are $42 and $33, discounted for seniors and students. For more information, visit www.concordchambermusic.org or call (978) 371-9667.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Schubert's


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Quartet in A minor (*Rosamunde*), Dvořák's String Quartet in A-flat, Opus 105, and a "mystery piece" on Sunday, January 16, at 2:30 p.m. at Trinity Church in Newton Centre and on Friday, January 21, at 8 p.m. at the Peabody Essex Museum in Salem. Joining Mr. Miller are violinist Bayla Keyes, BSO violinist Tatiana Dimitriades, and BSO violist Edward Gazouleas. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

BSO principal oboe John Ferrillo and associate principal bassoon Richard Ranti are among the performers in "A Feast of Baroque Concertos" at New England Conservatory's Jordan Hall on Monday, January 24, at 7:30 p.m. The program includes concertos by J.S. Bach, Quantz, and Telemann, as well as the world premiere of a concerto by NEC's Larry Thomas Bell. Others performing include Aldo Abreu, recorder, Nina Barwell, flute, Jackie DeVoe, flute, Kenneth Radnofsky, saxophone, Julia McKenzie, violin, Eli Epstein, horn, James Mosher, horn, and Kyoko Hida, oboe and battaglia, as well as a string orchestra composed of NEC faculty members. Admission is free.

Collage New Music, founded by BSO percussionist Frank Epstein, performs Missy Mazzoli's *Still Life with Avalanche*, David Liptak's *Govine vagha*, Martin Boykan's *Elegy*, and Fred Lerdahl's *Fantasy Etudes* and *Chasing Goldberg* on Monday, January 24, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. and every Wednesday at 4 p.m. (except January 5 and February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting). All tour reservations may be made by visiting us online at bso.org, or contacting the BSAV Office at (617) 638-9390 or by e-mailing bsav@bso.org.

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Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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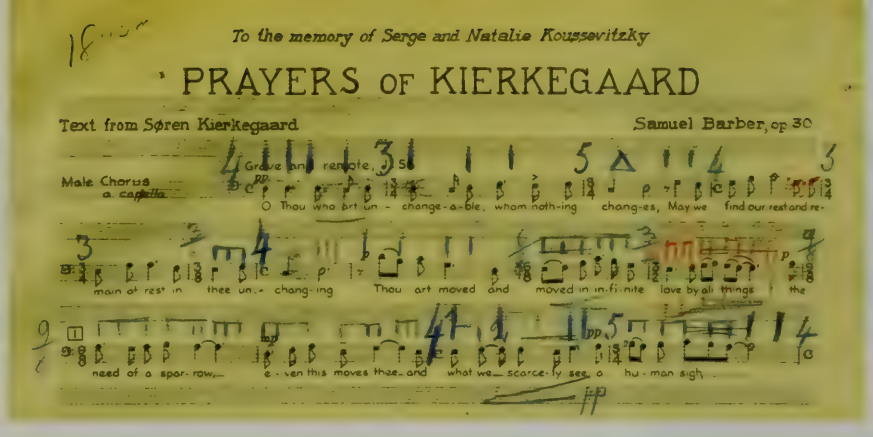
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*,

Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine will conduct Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.

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JAMES LEVINE conducting

BARTÓK *DUKE BLUEBEARD'S CASTLE*, OPUS 11

MICHELLE DEYOUNG, MEZZO-SOPRANO (JUDITH)
ALBERT DOHMEN, BASS-BARITONE (BLUEBEARD)
ŐRS KISFALUDY, SPEAKER (PROLOGUE)

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The stage set for the first performance of "Duke Bluebeard's Castle"

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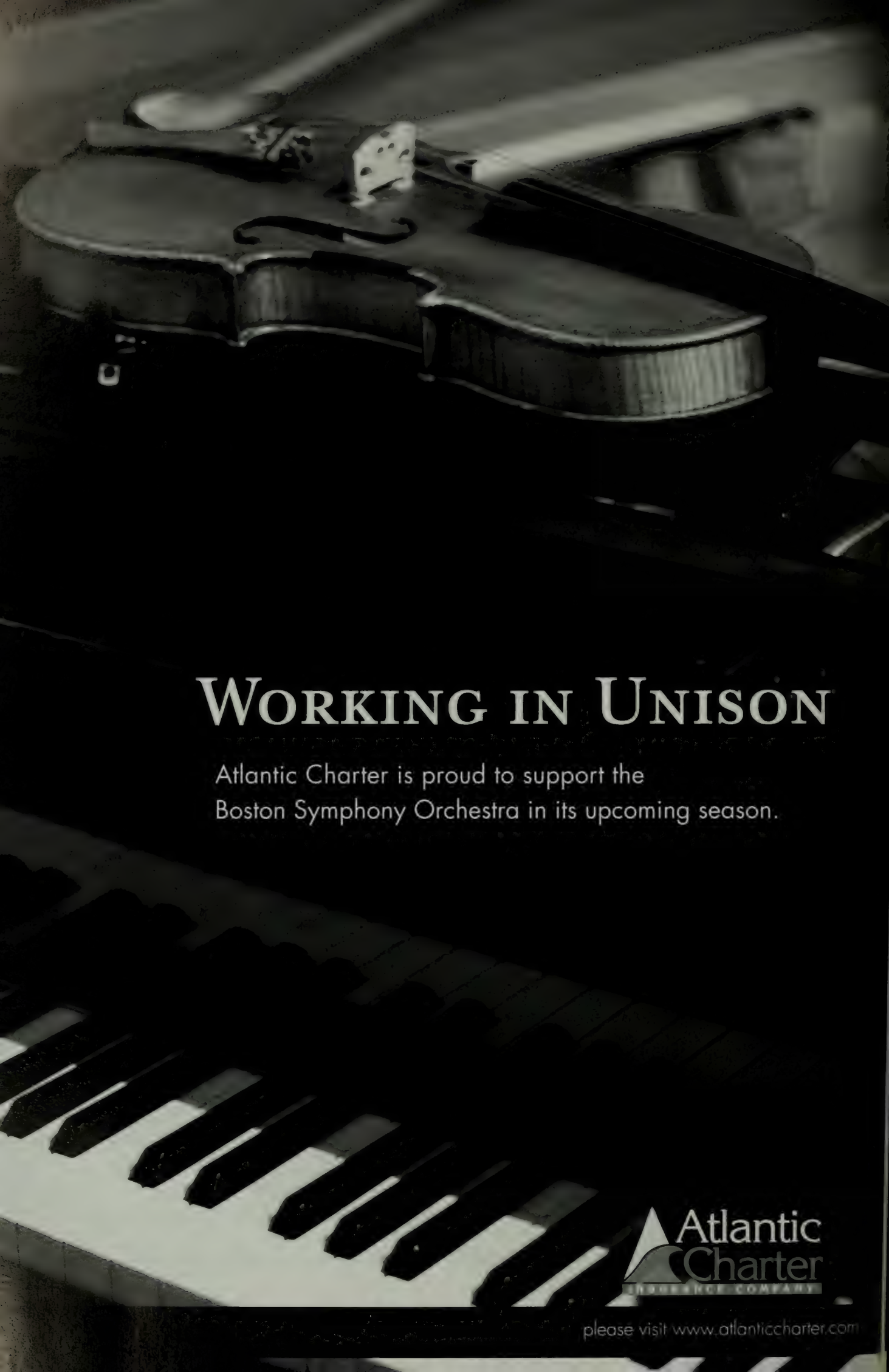
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Michael J. Lutch

From the Music Director

I'm particularly excited about this program and have been looking forward to it very, very much. Here are two singular masterpieces by two of the twentieth century's most seminal composers—seminal in that Bartók and Stravinsky (like Schoenberg) were among—and arguably the most important among—the prime movers of 20th-century developments in music that advanced a new mainstream of musical composition (rather than, as so many people would rather suggest, a tributary of the mainstream), in that each composer's most original and mind-blowing masterpieces are so very different in shape, size, and concept from each of his own other works. Typically with music of the Baroque, Classical, and Romantic periods we focus on *series* of works by a given composer: Handel's oratorios and operas; the cantatas, Passions, suites, sonatas, and partitas of Bach (though he of course also produced such altogether singular pieces as the *Well-tempered Clavier*, *Art of Fugue*, and *Goldberg* Variations); Haydn's symphonies, string quartets, piano trios, and works for voices and orchestra (including *The Seasons*, *The Creation*, and his many Masses); just about anything by Mozart (concertos, symphonies, operas, chamber pieces); Beethoven's and Schubert's symphonies, quartets, and piano sonatas, etc., etc.

True, Bartók produced one big series—six brilliant and important string quartets—but his other masterpieces include, for example, just one opera (*Bluebeard's Castle*, one of his three works for the stage), the Music for Strings, Percussion, and Celesta (perhaps *the* Bartók masterpiece!), the Violin Sonata No. 2, the unaccompanied Violin Sonata, and the Concerto for Orchestra. Stravinsky's *Oedipus Rex*—one of the great works of the twentieth century—shares a certain ritualistic aspect with, but is entirely different in content, shape, and scale from, the two other Stravinsky works we encounter most frequently in the concert hall, *The Rite of Spring* and *Symphony of Psalms*. His three early ballets (*Firebird*, *Petrushka*, *Rite of Spring*) are also entirely different from each other in style, color, and intent; and then there are such very contrasting works as, say, the ballet *Apollo*, the "sacred ballad" *Abraham and Isaac* for baritone and orchestra, his two

other symphonies (the Symphony in Three Movements and Symphony in C), and his operatic (and to my mind entirely non-Mozartean!) masterpiece *The Rake's Progress*.

It's true also for Schoenberg that *his* music comes in all shapes and sizes—reflecting, again, the most important change (harmonic!) that happened to music as it moved from the nineteenth into the twentieth century. Schoenberg's opera *Moses und Aron* is, I feel, his greatest masterpiece. His others—those heard most frequently in concert—are of a more generally programmable length, among them the Five Orchestra Pieces (Opus 16), the *Kammersymphonie* No. 1 (Opus 9), the one-woman monodrama *Erwartung*, *Pierrot Lunaire* (for *Sprechstimme* with chamber ensemble), the Violin Concerto, the Piano Concerto, and even *Gurrelieder*. Schoenberg chose a path that was particularly German and "thought-through." Stravinsky's music, however much it draws upon elements of Russian culture, grows out of the French/Russian musical tradition while also taking significant inspiration from Biblical themes and Classical art. And of these three seminal figures, Stravinsky (considered alongside Schoenberg and Bartók) is the one whose fame doesn't rest on the gigantism of the pieces, which vary as remarkably in size as they do in their other elements. (His use of a dead language, Latin, as a device to bring *Oedipus Rex* to life—a tactic entirely in keeping with his individual aesthetic—remains startling and ingenious even today!) Bartók on the other hand employs a much more conscious "folklorism," harnessing the source material, both musical and verbal, of his own language and culture in a way that remains present even as the vantage point of his most important pieces changes remarkably from one to the next. (Of course none of this is to say that there weren't other remarkable composers who proceeded along similar paths—notably in the first part of the twentieth century Alban Berg, whose output was so astonishingly varied especially given the relatively small number of works he produced; and a century before Berg, Hector Berlioz, whose symphonies and operas were so different in their diversity of instrumentation, settings, and content that this must surely have affected his lack of recognition during his lifetime.)

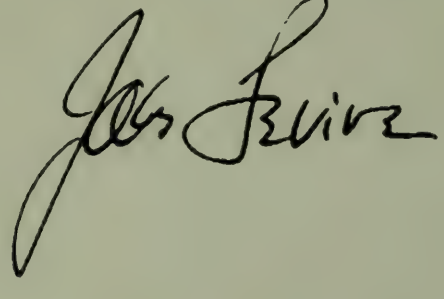
Pairing Bartók's *Bluebeard* and Stravinsky's *Oedipus Rex* is an especially exciting prospect. The works are so completely different that they provide extraordinary contrast in the space of a single program that at the same time isn't overly long (the Bartók runs about an hour, the Stravinsky about fifty minutes). Both works are about particularly archetypal man/woman relationships. The Bartók has just two characters, Bluebeard and his present wife Judith. *Oedipus Rex* is concerned primarily with Oedipus and his wife Jocasta, the proceedings—and the ultimate revelation of Jocasta's true relationship to Oedipus—being informed by the presence of the other characters. And though both works were conceived for the stage, neither is dependent upon a stage setting for it to work, since in each case it's the musical content, and not the relatively static visual aspect, that carries the piece and makes its full effect upon the listener. Further, having the orchestra on stage rather than in the pit offers greater immediacy and (particularly in the case of *Bluebeard*) a much greater palette of color and character.

The drama of *Bluebeard* plays out in the minds of the two characters with the orchestra providing an expressionist, impressionist, even cinematic backdrop. And the presence of

a narrator to speak the Prologue of *Bluebeard's Castle* (so often omitted, particularly from concert performances) is crucial to the piece in putting the audience into the frame of mind intended by the composer. Most people think of the Bluebeard story as prevailingly sinister and bloody; but Bartók's narrator—with his emphasis on fantasy, spontaneity, and even wit—encourages us to approach the story with fewer of our own preconceptions, and more along the lines of the composer's musical/dramatic intention.

The narrator plays an even greater role in *Oedipus Rex*, appearing at various points to speak to the audience in its own language, thereby drawing the listener into the proceedings in a manner that somewhat offsets the distancing effect intentionally created by Stravinsky through his choice of Latin as the main text of the piece, and which makes for—along with the spareness, pointedness, and neoclassicism of the orchestral setting—a thoroughly objective approach to the playing out of the story. Thus *Bluebeard's Castle* and *Oedipus Rex* could not be more different from each other both musically and conceptually. *Oedipus* is ritualistic, formalistic, and purposely written in a language most people don't speak, so the very sound of the piece isn't in the vernacular (though Stravinsky did stipulate that the unaccompanied narration was to be spoken in the language of the audience).

Typically when I've put *Bluebeard's Castle* on the first half of a program—which is where it belongs: it doesn't quite work at the end of a concert because it's so prevailingly dark—it's been at the start of an all-Bartók program (though when I programmed it here in 2006, we followed it after intermission with the Brahms First Symphony). I've never programmed *Bluebeard* and *Oedipus Rex* together before, in the opera house or in concert. (At Salzburg with the Vienna Philharmonic I once paired *Oedipus* with Ravel's complete *Daphnis*, which turned out to work wonderfully well with regard to musical content and contrast as well as subject matter.) The point, of course, is to provide on the second half of the concert not only a strongly contrasting work, but something that balances the overall program in terms of content and weight. Once it had occurred to me, the idea of pairing *Bluebeard* and *Oedipus Rex* became something just not to be resisted. I hope you agree!





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Béla Bartók

"Duke Bluebeard's Castle," Opus 11

BÉLA BARTÓK was born in Nagyszentmiklós, Hungary (now Sînnicolau Mare, Romania), on March 25, 1881, and died in New York City on September 26, 1945. He composed "Duke Bluebeard's Castle" ("A Kékszákállú herceg vára") in 1911, to a libretto by Béla Balázs. The score is dated "Rákoskeresztur, 1911. szeptember," and the dedication reads "Mártának," "to Márta" (see below). Egisto Tango conducted the first performance on May 24, 1918, at the Royal Hungarian Opera House; Oszkár Kálmán was Bluebeard, Olga Haselbeck was Judith, Imre Palló spoke the Prologue, and Dezsö Zádor was the stage director.

THE SCORE OF "BLUEBEARD'S CASTLE" calls for baritone (Bluebeard), soprano (Judith), speaker (Prologue), and an orchestra of four flutes (third and fourth doubling piccolo), two oboes, English horn, three clarinets, bass clarinet, four bassoons (fourth doubling contrabassoon), four horns, four trumpets, four trombones, bass tuba, two harps, celesta, organ, timpani, bass drum, snare drum, tam-tam, cymbals, suspended cymbal, xylophone, triangle, and strings; in addition, for staged performances, four trumpets and four trombones onstage.

THE BACKGROUND

Bartók composed his only opera, *Duke Bluebeard's Castle*, in 1911, and even before its rejection in a national competition, he knew that chances for its performance were slim. With his compatriot Zoltán Kodály, he had years earlier faced the difficulty of being recognized as a composer in Budapest. "With the Hungarian oxen—that is to say, the Hungarian public, I shall not bother any more," he wrote his mother in 1907. "Kodály rightly says that 'pheasant isn't for asses; if we cram them with it, it will make them sick.' So let's leave these asses alone and take our serious production to foreign countries." Even when his music began to be published, Bartók did not aim at a home market: in 1909, the Bagatelles and Ten Easy Pieces for piano, and the First String Quartet, were printed in Budapest by Rósavölgyi. They gradually became known outside Hungary—few copies were sold within the country—but composer and publisher were content to recognize interest abroad.

Of course, Bartók was not about to leave his native land. Together with Kodály he had already begun the studies of Hungarian folk music that would have such a profound effect upon his own compositional style and remain a continuing interest throughout his life. And in 1907 he accepted an appointment to the Academy of Music in Budapest, teaching not composition, since he was sure that devoting energy to the *teaching* of composition would adversely affect his own efforts as a composer, but piano. His tenure at the Academy would last some thirty years, and remain a principal means of support. And very early on, it offered something more: in 1909 he married the sixteen-year-old Márta Ziegler, who had entered his piano class two years earlier, to whom several of his compositions, including *Duke Bluebeard's Castle*, would be dedicated, and with whom he would remain until their divorce in 1923, when he would marry Ditta Pásztory, who had become a piano student of his a year or so before.

In 1911, the year *Bluebeard* was composed and rejected, Bartók and Kodály founded the New Hungarian Music Society as an outlet for their own music and that of their contem-

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Béla Balázs, who wrote the libretto for "Duke Bluebeard's Castle"

poraries; but, for lack of interest and support, the project soon proved a failure. And despite concerts on their behalf by the Waldbauer-Kerpely Quartet, formed two years earlier by friends of the two composers, and which in March 1910 gave the first concerts devoted to their music, there was still no headway to be made in their own country. In 1912 Bartók withdrew from public musical life, keeping his position at the Academy but otherwise devoting himself to his ethnomusicological studies. That year he wrote his Four Pieces for orchestra (though they remained unorchestrated until 1921), and it was not until 1916 that he would complete another large-scale orchestral work. This was *The Wooden Prince*, a one-act ballet begun in 1914 and, like *Duke Bluebeard's Castle*, based upon a libretto by the Hungarian poet-novelist-dramatist Béla Balázs.*

Bartók had specific reason for attempting another stage work. He was still hoping to see *Duke Bluebeard's Castle* performed, and, all musical considerations aside, he attributed its rejection at least partly to its rather abstract subject matter and lack of stage action. The new Balázs libretto—recommended to Bartók by Balász himself—offered a chance to surmount these problems, as well as a story more clearly related than *Bluebeard*'s to Hungarian folklore: a prince uses a puppet to attract the attentions of a princess with

* Béla Balázs (1884-1949)—originally Herbert Bauer—was a friend to both Bartók and Kodály; the libretto of *Duke Bluebeard's Castle*, published in a volume of three one-act "mystery plays," was conceived originally with the latter composer in mind. Balász was a poet, novelist, dramatist, and "pioneer of film aesthetics"; he traveled with Bartók on some of the latter's folksong-gathering expeditions and introduced the music of Bartók and Kodály performed at the Waldbauer-Kerpely Quartet concerts given in 1910. Balázs exiled himself from Hungary between 1919 and 1945 because of his communist leanings, and when *The Wooden Prince* and *Duke Bluebeard's Castle* were revived in Budapest in 1936, he agreed to have his name suppressed and to forfeit all royalties.



Kezdete 7 órakor.

Magy. Kir. Operaház.

Pénteken, 1918. május hó 24-én
(bérletszünet 197. szám)

I.

először:

A KÉKSZAKÁLLU HERCEG VÁRA

Opera egy felvonásban. Szövegét irta: Balázs Béla, zenéjét szerezte Bartók Béla.
Az előadást vezényli Tango Egisto, rendezi Zádor Dezső.

A kékszakállu ... ... Kálmán Oszkár
Judit ... ... Haselbeck Olga
A regös ... ... Palló Imre

30 perc szünet.

II.

A FÁBÓL FARAGOTT KIRÁLYFI

Táncjáték egy felvonásban. Szövegét irta Balázs Béla, zenéjét irta Bartók Béla. — Rendezte Balázs Béla.
Koreográfiáját készítette Zöbisch Ottó. Az előadást vezényli Tango Egisto.

Táncolnak:

A királyfi ... Pallai Anna
A királykisasszony ... Nirschy Emilia
A tündér ... Harsányi Borska
A fabáb ... Braun Ede

Az erdő
A patak ... ... a teljes tánckar
A három virág ... ...

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MŰSOR:

Szombat, május 25-én: A kékszakállu herceg vára (másodszor). Bajazzók (Burián Károly kamaraénekes fellépésével) Kezdete 7 ó.
Vasárnap, „ 26-án: Dalia idők muzsikája (Játékonyelü előadás) ... ... Kezdete 7½ ó.
Hétfőn, „ 27-én: Tannhäuser (Burian Károly kamaraénekes fellépésével) ... ... Kezdete 6½ ó.

HELYÁRAK:

HELYEK	Premiére napi ár K. f.	Premiére előv. ár K. f.	Rendes napi ár K. f.	Rendes előv. ár K. f.
Páholy földszinti	88.—	90.—	68.—	70.—
„ I. emeleti	88.—	90.—	68.—	70.—
„ II. „ II. szám	88.—	90.—	68.—	70.—
„ II. „ 2—5.	58.—	60.—	46.—	48.—
Zsöllye	24.20	25.20	19.20	20.20
Támlaszék az I—II. sorban	19.20	20.20	15.20	16.20
„ a III—VI. „	17.20	18.20	13.20	14.20
„ a VII—IX. „	15.20	16.20	12.20	13.20
„ a X—XIII. „	13.20	14.20	11.20	12.20
„ a XIV—XVII. sorban	10.20	11.20	9.20	10.20

HELYEK	Premiére napi ár K. f.	Premiére előv. ár K. f.	Rendes napi ár K. f.	Rendes előv. ár K. f.
Támlaszék a XVIII—XXIII. sorban	9.20	10.20	8.20	9.20
II. em. páholyülés az I. sorban	10.20	11.20	9.20	10.20
„ „ a II. „	9.20	10.20	8.20	9.20
III. em. erkélyszék az I. „	7.60	8.10	6.60	7.10
„ „ a II—V. sorban	6.10	6.60	5.60	6.10
„ „ a VI—IX. „	5.10	5.60	4.60	5.10
III. em. zártszék az I. sorban	3.90	4.20	3.60	3.90
„ „ a II. „	2.90	3.20	2.60	2.90
„ „ a III—IV. sorban	2.40	2.70	2.10	2.40

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Poster for the first performance of "Duke Bluebeard's Castle" on May 24, 1918, on the first half of a double bill also including Bartók's "The Wooden Prince" (BSO Archives)

whom he has fallen in love, only to have a mischievous fairy divert the princess's attentions from the prince to the puppet. Bartók also had in mind that the ballet and the opera might be performed together in a single evening, the scenery and plot of the one offsetting the prevailing sobriety of the other. The text of the ballet won the favorable attention of Miklós Bánffy, intendant of the Royal Hungarian Opera House in Budapest; Balázs himself oversaw stage rehearsals, and in Italian conductor Egisto Tango, who was active at the Budapest Opera from 1913 to 1919, Bartók found an advocate unlike any he had known before.* The premiere of *The Wooden Prince* on May 12, 1917, was a critical and public success, and a bit more than a year later, on May 24, 1918, Tango conducted the first performance of *Duke Bluebeard's Castle*—on a double bill with *The Wooden Prince*, as the composer had envisioned.†

STORY AND STAGECRAFT

The story of Bluebeard and his wives—or at least the story's several ingredients, *viz.* the locked door or doors, the curious bride, the bride's rescue or punishment once the hidden secrets have been revealed—may be found in the folklore of many lands, and in different versions. It was first printed in Charles Perrault's 1697 *Histoires et contes du temps passé*

* Before entering the Naples Conservatory, Egisto Tango (1873-1951) studied engineering. His debut as an opera conductor came in Venice in 1893, and before his Budapest association he conducted at La Scala, Berlin, the Metropolitan, and in Italy. Active in Germany and Austria from 1920 to 1926, he settled in Copenhagen in 1927 and remained there until his death. Bartók dedicated *The Wooden Prince* to Tango when Universal-Edition published the score of the ballet in 1920.

† The success of *The Wooden Prince* and *Duke Bluebeard's Castle*, and the attention given the first performance of his Second String Quartet by the Waldbauer-Kerpely Quartet on March 3, 1918, led to Bartók's important twenty-year association with Universal-Edition. Universal published *Duke Bluebeard's Castle* in 1922.



avec des moralités, also known as *Contes de ma mère l'oie*, together with such other fairy tales as *Little Red Riding Hood*, *Puss in Boots*, *Sleeping Beauty*, and *Cinderella*; an English translation appeared in 1729 as *Tales of Time Past, by Mother Goose*.* In the Perrault tale, Bluebeard, leaving home on business, entrusts his new wife with the keys to every room of his mansion, including one chamber which he expressly forbids her to open. In that room she finds the blood-encrusted remains of his former wives. Bluebeard discovers her disloyalty when he notices an ineradicable bloodstain that has appeared upon the chamber key, but before he can kill her, she is rescued by her brothers, who appear at the last moment and kill him. There may have been two real-life antecedents to the Bluebeard story in France, though they seem not to have confined their murderous activities to their wives: one was a 6th-century Briton chief known as Comorre the Cursed. The other, Gilles de Retz, was a marshal of France who fought the English alongside Joan of Arc at Orléans and allegedly enticed women and children to his castle, where he used them in "multiple experiments" and/or sacrificed them to the devil; he was hanged and burned in 1440 at Nantes, convicted of murder, sodomy, and sorcery.

A more immediate predecessor to the Balázs/Bartók *Bluebeard* was Maurice Maeterlinck's drama *Ariane et Barbe-Bleue* (1901), conceived as a libretto, set to music by Paul Dukas (of *Sorcerer's Apprentice* fame), and premiered in Paris on May 10, 1907.† Despite several productions elsewhere, and despite its being recognized as "one of the finest French operas in the Impressionist style," Dukas's opera has fallen into neglect.‡ In Maeterlinck's version of the Bluebeard story, Ariane discovers Bluebeard's five previous wives, frightened

* Charles Perrault (1628-1703), poet and prose writer, received his law degree at Lyons in 1651 and was an important government official during the reign of Louis XIV, being particularly influential in the advancement of the arts and sciences. His views on literature provoked the so-called "Quarrel of the Ancients and Moderns," and he left behind a four-volume work on that subject, *Parallèle des anciens et des modernes*.

Perrault appended morals to the stories in his collection of fairy tales, and he provided two for Bluebeard: the first warns against the dangers of curiosity; the second, however, tells us that no "modern husband" could ever expect his wife to curb her curiosity, but that, in any event, whatever color the husband's beard there's no question as to who's boss.

† The Belgian dramatist and philosopher Maurice Maeterlinck (1862-1949) studied law but gave himself over to literature, philosophy, and mysticism. He won a Nobel Prize for literature in 1911, and his interest in the natural social order led to such works as *The Life of the Bee* (1901) and *The Life of the Ant* (1930). His Bluebeard drama of 1931 has been referred to as a "feminist play." Maeterlinck's drama *Pelléas et Mélisande* was the basis of Claude Debussy's opera, which was given its first performance on April 30, 1902, at the Opéra-Comique, and which offers striking parallels in its treatment of music and language to *Duke Bluebeard's Castle*. Halsey Stevens has referred to Bartók's opera as "a Hungarian *Pelléas*, but a *Pelléas* none the less."

‡ Dukas's is not the only neglected Bluebeard music. In his study of Bartók, Halsey Stevens lists operas on the Bluebeard subject by Grétry (*Raoul Barbe-Bleue*, to a Sedaine text), Offenbach (*Barbe-Bleue*, 1866, libretto by Halévy and Meilhac), and Rezniček (*Ritter Blaubart*, 1920, based on a drama by Herbert Eulenberg).



Olga Haselbeck and Oszkár Kálmán, the first Judith and Bluebeard

and bewildered, within the seventh locked chamber of his castle. Obeying laws "other than Bluebeard's," Ariane attempts to restore their sense of identity, but even after joining with them to protect Bluebeard from mob violence, she cannot convince them to leave. She departs alone, leaving her fears behind her (as one interpreter would have it) in the form of the previous wives.

Balázs's one-act "mystery play"/libretto brings the story even further into the realm of symbolism and allegory by confining itself to the characters of, and relationship between, the two protagonists, Bluebeard and his latest wife, here called Judith. To begin, a spoken "minstrel's prologue" (frequently omitted from concert performances but retained by James Levine) asks the audience to question the meaning of the story, to consider its relevance to the observer. "Where is the stage? Inside or outside, ladies and gentlemen?... The world outside is at war, but that will not cause our deaths, ladies and gentlemen.... We look at each other and the tale is told...."*

The speaker recedes into the darkness as the curtain rises. Bluebeard and Judith enter the cold, dark, windowless hall, where Judith will insist upon opening the seven locked doors she discovers there: she has come to him out of love, she will dry the damp, weeping walls, she will warm the cold stone, she will bring light into his castle and so into his life. To do this, she will ignore Bluebeard's protests, she will ignore the rumors she has heard. At first he tries to discourage her, but in handing over the keys to the third, fourth,

* All English-language quotations from the text are from a literal translation by Bálint András Varga prepared for Chicago Symphony performances of *Duke Bluebeard's Castle* in 1974 and are used here by permission of that orchestra.



From the 1936 Budapest revival of "Duke Bluebeard's Castle"

and fifth doors, his attitude has changed: "*Judit, ne félj, most már mindegy*"—"Judith, do not be afraid, it is all the same now." He even encourages her to open the fourth and fifth doors, though he does try to keep her from the sixth and seventh, finally revealing that behind the last door she will find "all the women of the past." But by this point the situation is hopeless. Judith's curiosity has driven her from the general to the particular: "Tell me Bluebeard, whom did you love before me?... Was she more beautiful than I? Was she different?... Open the seventh door!... There are all the past women, murdered, lying in blood. O, the rumors, the whispered rumors are true." The seventh door is opened, and Bluebeard's three former wives emerge, still living, the wives of his dawn, his noon, and his evening. Now Judith, his fourth, the bride he found at night, must join them behind the seventh door, leaving Bluebeard in perpetual darkness.

Though there is virtually no stage action, Balázs's text specifies a range of theatrical effects which contribute to the emotional and psychological drama. When Judith strikes the first door with her fists, "a deep, heavy sigh is heard, like the wind at night in long, low corridors." When the sixth door is opened, to reveal a lake of tears, "a deep, sobbing sigh is heard," and a soft sigh accompanies the closing of the fifth and sixth doors as Judith inserts the key into the lock of the seventh.

The opera begins and ends in darkness; light and color play crucial roles. Bluebeard and Judith are first seen in silhouette, "against the dazzling white square" of their entryway. Rays of colored light reflect what Judith discovers behind the first five doors: blood-red for the torture chamber of the first; yellowish-red for the armory of the second; golden for the third-door treasure chamber; bluish-green for the garden behind the fourth; and dazzling, bright light for Bluebeard's domain, onto which the fifth door opens. With the opening of the sixth door, to reveal the lake of tears, a shadow darkens the hall. From the seventh door there is a ray of silver moonlight, and by the time Judith joins Bluebeard's three previous wives behind that door, all the others have closed.

But the opera lends itself to concert performance: again, there is no real stage action, and Bartók's music is so strikingly apt from the standpoints of drama, psychology, and aural imagery that it more than makes up for the absence of staging and lighting.

Desmond Shawe-Taylor has written that the Bluebeard story "can be understood on many levels: as a foreshortened process of mutual discovery between two persons such as in real life would take many years; as a conflict between rational, creative Man and emotional, inspiring, never fully comprehending Woman [!!]; more deeply still, as an allegory of the loneliness and solitude of all human creatures." With reference to Bartók's opera, György Kroó draws parallels to the qualities of man's soul: the first-door torture chamber represents man's cruelty, the armory life's struggles, the treasure chamber spiritual beauty, the garden man's tenderness, and his domains man's pride; behind the final two doors are tears and memories, which are not to be shared. But this is incidental to our appreciation of the music, for it is the music and, at least—unless we are fluent in Hungarian—the projection of the text to which we respond when we hear the opera performed.

THE MUSIC

Bartók's opera is thoroughly Hungarian in mood and manner. The composer was determined to create an idiomatically Hungarian work, and he did this by letting the text itself determine the flow of his music, working in the so-called "*parlando rubato*" style (a sort of "flexible speech-rhythm") that he arrived at through his studies of Hungarian folk music. The late Budapest-born American musicologist Paul Henry Lang has written that "Hungarian, like its nearest relative, Finnish, is an agglutinative language: The modifiers are attached to the ends of the words, with the stress invariably on the first syllable. Thus, the rhythms and inflections characteristic of the Magyar language, as well as its sound patterns, are wholly different from anything we are used to in English, German, French, or Italian. *Bluebeard* cannot be successfully sung in translation, because the foreign words' rhythms and accents are constantly at odds with the music."

As to the music itself, we are in an impressionistic world where the orchestra unerringly supports the mood, imagery, and language of the text. In the opening measures, Bartók sets out the crucial musical intervals, fourths and seconds, which fix in our ears the modal quality of his music. With the first entry of oboes and clarinets we hear a linearly-stated minor second, which, in its dissonant vertical formulation (play an E and an F together on the piano, loudly), is the pervasive "blood-motif" of the opera, sounding with increasingly insistent intensity as Judith discovers the extent to which blood has tainted Bluebeard's possessions, and piercing through the crescendo and crashing discord that accompany her final demand that the seventh door be opened. By way of contrast, there is music of utmost resignation, most tellingly employed when Bluebeard hands over the seventh key.

Striking individual effects abound: shrill outbursts of winds and xylophone over tremolo violins for the first-door torture chamber; martial brass, notably solo trumpet, for the armory; soft trumpet and flute chords, celesta, and then two solo violins for the gleam of the treasure chamber; impressionistic string chords and solo horn for the garden (with

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momentary suggestions of Wagner and Strauss); an awing and majestic chordal passage for full orchestra and organ for Bluebeard's domains; hushed, dark-hued arpeggios from celesta, harp, and winds, with timpani undercurrent, for the lake of tears. And, overall, the music mirrors the subtle psychology of Bluebeard's and Judith's relationship, echoing and enforcing their changes of mood and attitude, ultimately emphasizing the degree to which they have grown apart. At the end, Bluebeard addresses his former wives "as if in a dream," virtually heedless of Judith's presence; and when he adorns her with robe, crown, and necklace, her protestations are distant and hopeless. Finally, when the seventh door closes behind her, the music returns to the ominous texture of the opening; darkness once more envelops the stage.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE OF "BLUEBEARD'S CASTLE" *was given by the Dallas Symphony Orchestra under the direction of Antál Dorati on January 8, 1949. The first staged performance in America, sung in Chester Kallman's English translation, was given by the New York City Opera on October 2, 1952, with James Pease as Bluebeard, Ann Ayars as Judith, and Joseph Rosenstock conducting.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES OF "BLUEBEARD'S CASTLE" *were given by Seiji Ozawa with bass-baritone Gwynne Howell as Bluebeard and mezzo-soprano Yvonne Minton as Judith on November 6, 7, and 8 in Symphony Hall, followed by a performance in Providence on November 11 (the Prologue was not included). Since then, only James Levine has led the work with the BSO—with bass-baritone Albert Dohmen, mezzo-soprano Anne-Sofie von Otter, and Őrs Kisfaludy speaking the Prologue on November 9 and 10, 2006, in Boston, followed by a Carnegie Hall performance on November 11; at Tanglewood on August 17, 2007, with bass Samuel Ramey, mezzo-soprano Michelle DeYoung, and Őrs Kisfaludy; and then two performances during the BSO's tour of summer festivals that year, with Albert Dohmen, Michelle DeYoung, and Őrs Kisfaludy on August 27 in Lucerne and on August 30 in Hamburg.*

Until Amelia Earhart became the first woman to fly solo across the Atlantic, she would not rest.



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Nor would her technical advisors. (Newfoundland, 1932.)



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REPRINTED FROM THE BOSTON SYMPHONY ORCHESTRA PROGRAM BOOK OF FEBRUARY 24-25, 1928—THE AMERICAN PREMIERE OF STRAVINSKY'S "OEDIPUS REX"

Chorus: "O inhabitants of Thebes, my country, behold this Œdipus, who solved the famous enigma, and was the most exalted of mankind, who, looking with no envious eye upon the enviable fortunes of the citizens, into how vast a stormy sea of tremendous misery he hath come! Then, mortal as thou art, looking out for a sight of that day, the last, call no man happy, ere he shall have crossed the boundary of life, the sufferer of nought painful."

SOPHOCLES' "Œdipus Tyrannus"

"Œdipus Rex" was the most important as well as the most baffling event of the season in Paris last spring. What especially disturbed the elegant audiences of the Russian Ballet was to hear the traditional story of Œdipus, without any dramatic performance, sung in—of all languages—Latin. Many cried out against it as a stunt, a hoax, a mockery. But on reflection they may perhaps realize that there has never been a musician who could have united the elements used by Stravinsky with such spontaneous clarity as to create a new synthesis. And this creation is, if one may be permitted an extravagant phrase, the expression of a force rushing toward the immobile.

It is dynamic in the great power of its orchestra, incredibly concentrated and compact despite its extreme economy of means; in the exultation of its choruses, at times almost panting; in the strange rhythmic energy, an energy rarely paralleled in the whole history of music. And all this vigor is poured forth only to fulfill an ideal of static art, that of the great Handelian oratorio, in which harmony, as opposed to the counterpoint of Bach, is an end in itself. (This is, moreover, the only respect in which Stravinsky's music is like Handel's.)

And, on the other hand, it is immobile, since "nothing takes place." The dramatic movement is completely banished, the Greek tragedy being reduced to a chain of lyric declarations—the declaration of Œdipus against his strange fate, the declaration of Tiresias against the misfortune that threatens him, the declaration of the messenger against the horrors of which he has been the involuntary instigator. In every place the dramatic element gives place to the lyrical. The legend is juxtaposed with a purely musical action. Having no story to tell, it does not require an intelligible text, and thus Latin syllables are given to the voices, permitting the composer to develop his work most accurately and with the strictest purity, in the semi-liturgical forms of oratorio. The Latin accents in turn determine the form of the recitatives, so that the combination, at first glance eccentric, even ridiculous, finally establishes itself as a structure of exceptional balance, which never for a moment abandons the past and at the same time contains all that is new in music.

ANDRÉ CŒUROY in
"Modern Music," November-December, 1927



Igor Stravinsky

"Oedipus Rex," Opera-oratorio after Sophocles by Igor Stravinsky and Jean Cocteau, put into Latin by Jean Daniélou

IGOR STRAVINSKY was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began composing "Oedipus Rex," his "opera-oratorio en deux actes d'après Sophocle," in January 1926 in Nice and finished the draft score fourteen months later (with repeated interruptions for conducting engagements), on March 14, 1927. The orchestration was completed in Paris on May 11, 1927. Intended as a gift to Sergei Diaghilev, founder of the Ballets Russes, to celebrate the company's twentieth season in 1927, "Oedipus Rex" was first heard on May 29, 1927, at a soirée at the Paris mansion of the Princess de Polignac, who underwrote the costs of the public premiere, which took place the following night, May 30, 1927, with Stravinsky conducting, at the Théâtre Sarah-Bernhardt. Because of a shortage of funds, this was a concert performance, with the male chorus placed in front of a drop curtain, and the soloists (Stéphane Belina-Skupievsky as Oedipus, Hélène Sadoven as Jocasta, Georges Lanskoy as Creon and the Messenger, Kapiton Zaporjetz as Tiresias, Michel D'Arial as the Shepherd) in the pit with the

"OEDIPUS REX": THE STORY IN BRIEF

Thebes is afflicted by plague. As instructed by the Oracle of Delphi through his brother-in-law Creon, Oedipus, the king of Thebes and husband of the queen Jocasta, can save his city from the plague only by determining who killed the former king Laius. The blind seer Tiresias reluctantly reveals that it was "a king"—Oedipus himself, "a criminal king"—who murdered Laius, "pollutes the city," and must be driven from it. Oedipus accuses Creon of aiming to unseat him by fostering a false accusation again him, but testimony from a messenger and shepherd reveals that Oedipus—who was raised by Polybus after being found as an infant abandoned on a mountain by his parents—is in fact the son of Laius and Jocasta (to whom Oedipus is now married). Jocasta hangs herself. Oedipus blinds himself with Jocasta's golden brooch and departs.



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orchestra. The role of the Speaker was given to the "very handsome, very young" Pierre Brasseur. The stage premiere of "Oedipus Rex" took place in Vienna on February 23, 1928, conducted by Franz Schalk. The American premiere performances were given by the Boston Symphony Orchestra under Stravinsky's longtime friend Serge Koussevitzky on February 24 and 25, 1928, with Margaret Matzenauer (Jocasta), Arthur Hackett (Oedipus and the Shepherd), Fraser Gange (Creon, Tiresias, and the Messenger), Paul Leyssac (Speaker), and the Harvard Glee Club, Archibald T. Davison, conductor. The American stage premiere, sponsored by the League of Composers, was given in Philadelphia on April 10, 1931, Leopold Stokowski conducting, with a repetition at the Metropolitan Opera House that April 21.

THE SCORE OF "OEDIPUS REX" calls for vocal soloists (Oedipus, tenor; Jocasta, mezzo-soprano; Creon, bass-baritone; Tiresias, bass; the Shepherd, tenor; the Messenger, bass-baritone), a speaker as narrator, a chorus of tenors and basses, and an orchestra including three flutes (third doubling piccolo), two oboes, English horn, three clarinets (third doubling E-flat clarinet), two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, tambourine, military snare drum, bass drum, cymbals, harp, piano and strings.

"I dislike opera," Igor Stravinsky told a London reporter in early 1913, around the time of the sensational Paris premiere of his ballet *Rite of Spring*. "Music can be married to gesture or to words—not to both without bigamy. That is why the artistic basis of opera is wrong and why Wagner sounds at his best in the concert-room. In any case opera is in a back-water. What operas have been written since *Parsifal*? Only two that count—*Elektra* and Debussy's *Pelléas*."

Stravinsky's ambivalence—even hostility—toward conventional opera was an attitude shared by the fashionable company he kept in exile in Paris. Serge Diaghilev, founder of the Ballets Russes and a tireless trendsetter, was convinced that ballet was the art of the future, and dismissed opera as passé and clumsy, a dead form. It was Diaghilev, for example, who encouraged Stravinsky to rethink his early opera *The Nightingale* (begun in Russia in 1908 with the blessing of Nikolai Rimsky-Korsakov, who considered ballet silly) as a more experimental piece for a double cast of singers (in the pit) and dancers (on the stage). The Ballets Russes performed *The Nightingale* in this incarnation in early summer 1914. Stravinsky's subsequent work for the stage further developed the idea of mixing genres. *Renard* (*Baika*), completed in 1916 and first produced in Paris in 1922, bears the descriptive title "burlesque" and tells a fanciful tale about a fox, a cock, a cat, and a goat. Scored for a chamber ensemble, two solo tenors, and two solo basses, the piece "is to be played by clowns, dancers, or acrobats, preferably on a trestle stage with the orchestra placed behind. If produced in a theatre, it should be played in front of the curtain. The players remain all the time on the stage. They enter together to the accompaniment of the little introductory march, and their exeunt is managed in the same way. The roles are dumb. The singers (two tenors and two basses) are in the orchestra."

Histoire du soldat (1918) is a dance-theatre piece "to be read, played and danced," with a narrator relating a Russian folk variation of the Faust legend. *Pulcinella,* whose music "after Giambattista Pergolesi" uses soprano, tenor, and bass soloists, has been called a

Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 24, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 25, at 8.15 o'clock

Handel . . . Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)

Solo Violins: R. BURGIN, J. THEODOROWICZ
Solo Viola: J. LEFRANC Solo Violoncello: J. BEDETTI

I. Introduction; Allegro.
II. Presto.
III. Largo.
V. Allegro.

Stravinsky . "Œdipus Rex," Opera Oratorio in Two Acts (Text by J. Cocteau, after the Drama of Sophocles)

(First time in America)

Œdipus . . . } ARTHUR HACKETT, Tenor
The Shepherd }
Jocasta . . . MARGARET MATZENAUER, Mezzo-Soprano
Creon . . . }
Tiresias . . } FRASER GANGE, Baritone
The Messenger }
Speaker . . . *PAUL LEYSSAC
Chorus . . . THE HARVARD GLEE CLUB,
DR. ARCHIBALD T. DAVISON, Conductor

PROLOGUE: Speaker

Act I.

Œdipus; Chorus
Speaker
Creon; Œdipus
Speaker
Chorus; Tiresias; Œdipus

Act II.

Speaker
Jocasta; Œdipus
Speaker
Chorus; Messenger; Shepherd; Œdipus
Epilogue; Speaker; Messenger; Chorus

There will be an intermission after the first act of Stravinsky's "Œdipus Rex"

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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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Program page from the first Boston Symphony performances of Stravinsky's "Oedipus Rex"—also the American premiere—on February 24 and 25, 1928, with Serge Koussevitzky conducting (BSO Archives)

ballet with song in one act, although Stravinsky also referred to it as an "*action dansante*." *The Wedding* (*Les Noces*; 1923) was labeled "Russian choreographic scenes with song and music" and sometimes subtitled *Village Wedding Customs*. With its four soloists and four-part chorus, *The Wedding* has strong operatic elements, but Stravinsky was notably vague in his ideas about categorizing or staging it. (At one point he described it as "a *divertissement* of the masquerade type.") When Diaghilev produced it in 1923, only the dancers and four pianos occupied the stage; the singers were in the pit with the orchestra.

Encouraged by Diaghilev and surrounded by a group of extraordinarily gifted dancers, designers, and writers in the revolutionary artistic atmosphere of Paris in the 1920s, Stravinsky was sailing adventurously into uncharted waters, to a destination somewhere between opera, ballet, and theater, and far from the traditionalism of his first mentor Nikolai Rimsky-Korsakov. Stravinsky's genre-mixing has provided a good deal of work for those who enjoy devising categories. The composer's amanuensis Robert Craft, for example, likes to think of *Renard*, *The Wedding*, and *Pulcinella* as "ballets with voice" and *Histoire du soldat* as a "theatre piece partly danced." The failure of Diaghilev's 1922 Paris production of Stravinsky's more traditional *opera buffa*, *Mavra*, could only have deepened the composer's distrust of and dislike for the operatic medium as currently practiced. In his diary, Sergei Prokofiev, another Russian émigré composer living in Paris, reports that in autumn 1922, he and Diaghilev and Stravinsky engaged in a heated debate on the issue: "Diaghilev again launched an attack on me because I am writing operas. Stravinsky supported him, saying that I was taking the wrong path. A loud argument ensued, with terrible shouting."

As a Russian living in France, and with no prospect of returning to his homeland anytime soon, the *deracine* Stravinsky was also bothered by the problem of language. How could he write operas in Russian while living in France? It was this conundrum that led Stravinsky to the idea of using a "universal language"—like Latin—for a text, the solution he chose for his next large theatre/music composition, *Oedipus Rex*. In his autobiography, Stravinsky describes the pleasure he received from leaving Russian behind to set a text in Latin, a language he had studied in school but forgotten:

> What a joy it is to compose music to a language of convention, almost of ritual, the very nature of which imposes a lofty dignity! One no longer feels dominated by the phrase, the literal meaning of the words. Cast in an immutable mold which adequately expresses their value, they do not require any further commentary. The text thus becomes purely phonetic material for the composer. He can dissect it at will and concentrate all his attention on its primary constituent element—that is to say, on the syllable. Was not this method of treating the text that of the old masters of austere style? This, too, has for centuries been the Church's attitude towards music, and has prevented it from falling into sentimentalism, and consequently into individualism.

The Latin text that gave Stravinsky so much pleasure was a translation made into Latin by Jean Daniélou from a French original libretto by Jean Cocteau (1889-1962), freely adapted from the Greek tragedy *Oedipus Rex* by Sophocles. (What could be more cosmopolitan

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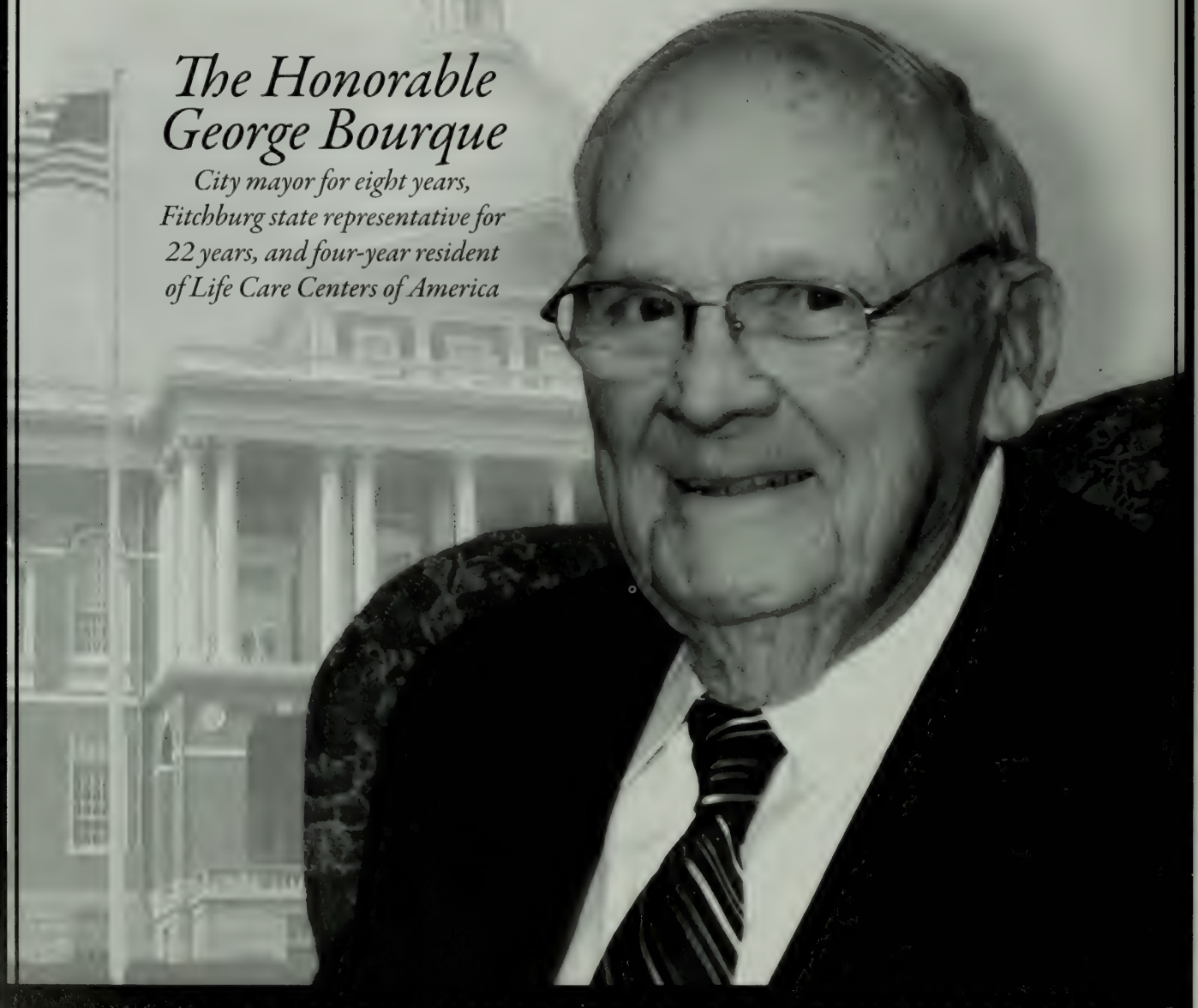
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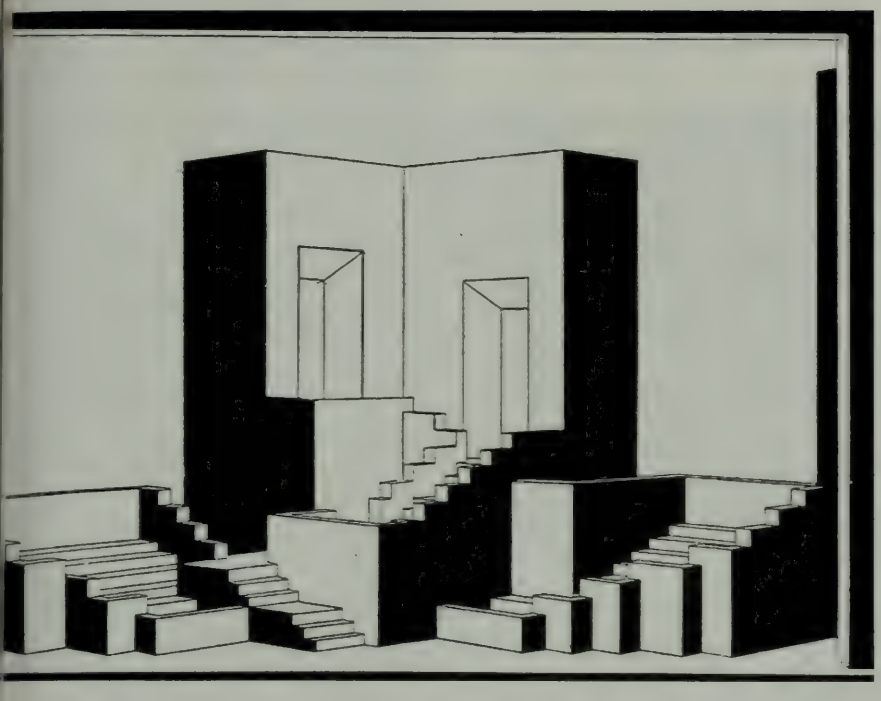
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Design by Dühlberg for a 1929 Berlin staging of "Oedipus Rex"

than a genre-crossing opera-oratorio sung in Latin, translated from French, based on a Greek play, and composed by a Russian?) Stravinsky had known the often outrageous Cocteau for years; the celebrated wit, critic, and playwright, who enjoyed appearing in public made up in rouge and lipstick, had been flitting around the bright flame of the Ballets Russes company ever since its earliest Paris seasons. In 1922, Cocteau had produced a modern translation of Sophocles' *Antigone* and a new play constructed on a classical foundation, *Orphée*, in 1925. In autumn 1925, Stravinsky approached Cocteau with the *Oedipus* project, but with the stipulation that Cocteau's libretto then be translated into Latin. Cocteau produced numerous drafts before Stravinsky was finally satisfied with his text in early 1926. The idea of a narrator, who at intervals summarizes and comments upon the action in the language of the audience (French in the original version), appears to have come from Cocteau, who had used such distancing devices in other theatrical works.

Stravinsky and Cocteau assumed that their sophisticated Parisian audience would already be familiar with Sophocles' story of Oedipus, King of Thebes, who comes to realize that (through a series of coincidences, accidents, and bad luck) he is married to his own mother (Jocasta) and has murdered his own father (Laius). In the tragedy, Oedipus bravely seeks the truth, and knowledge proves his downfall. Although Stravinsky and Cocteau disagreed about many aspects of the preparation of the libretto, they both rejected a realistic approach to the material. They wanted something highly stylized, monumental, austere, contained within a self-conscious series of framing devices at the same time ancient and modernist: narrator, Latin text, and a flat décor inhabited by puppet-like characters manipulated by fate. In an extensive note preceding the score, Stravinsky specified that the décor should have "no depth. Everything takes place on one level." Even more important was the use of masks: "Except for Tiresias, the Shepherd and the Messenger, the characters remain in their built-up costumes and in their masks. Only their arms and heads move. They should give the impression of living statues." This was not the first time Stravinsky had explored the possibilities of puppets and theatrical arti-


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Igor Stravinsky and Jean Cocteau

fice: the ballet *Petrushka* uses stock characters of the *commedia dell'arte* to break down the wall between illusion and reality.

By labeling *Oedipus Rex* an "opera-oratorio," Stravinsky raises genre expectations that he proceeds to subvert. One of Stravinsky's alleged models was the oratorio form as practiced by Handel—but, as Stephen Walsh has pointed out, "the more one studies the supposed correspondences with Handel, the more they tend to disappear." Handel did not use Latin texts, and his choruses were mixed, not exclusively male. The influence of a composer we would not usually consider akin to Stravinsky, Giuseppe Verdi, is more important, especially pronounced in the fiercely dramatic aria sung by Jocasta ("*Nonn' erubescite, reges*") and in the ensuing Jocasta-Oedipus duet at the opening of Act II. The orchestration heavily favors the woodwinds and brass, yielding the hard and metallic sound found in other works of Stravinsky from this period, but the voices are accompanied with great subtlety so that the text remains clearly audible. Harmonically, the language is basically tonal, with a strong emphasis on the key of G minor, but without the expected cadential movement. Throughout, Stravinsky tends to omit the fifth in a chord, which creates a strange sensation of "hollowness," as in the final measures, where the timpani, cellos, and basses play an ostinato figure (heard also at the beginning and elsewhere) in 6/8 meter on G and B-flat, resounding like the insistent power of fate that has left Oedipus blinded and shamed.

The premiere performance of *Oedipus Rex*, given in concert, did not go especially well. For the audience of balletomanes, this new work (particularly when unstaged) was too static and formal. Most of the critics found little to praise, either. That Stravinsky was at the time an inexperienced and inept conductor didn't help. Sergei Prokofiev, whose own new ballet *Le Pas d'acier* was given its premiere by the Ballets Russes one week later, and whose reactions to Stravinsky's music always combined admiration with envy, attended. "The show seemed boring, and they didn't sing very well. It was a success, but a restrained

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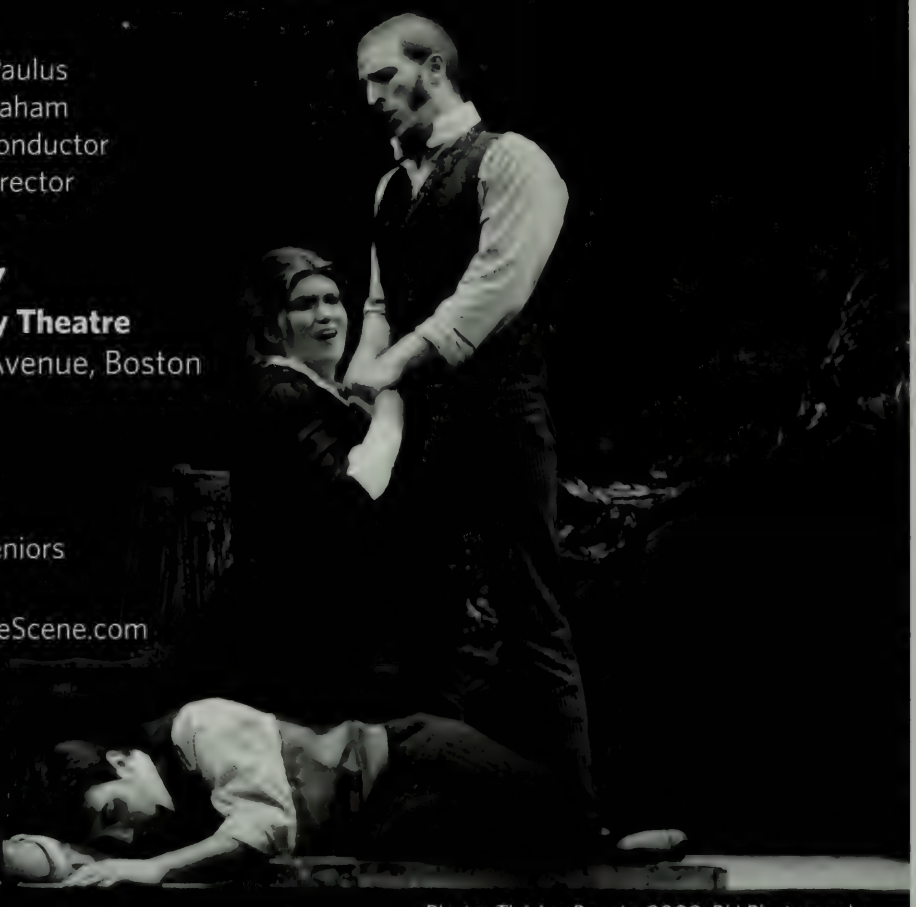


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one. Afterwards Diaghilev gave a dinner at the Café de la Paix, but it was not particularly lively." As time passed, however, *Oedipus* edged its way into the repertoire of many opera houses, including the Metropolitan Opera House, where the Met premiere of *Oedipus Rex* was staged in December 1981 with designs by David Hockney and direction by John Dexter as part of a Stravinsky triple bill, along with *The Rite of Spring* and *The Nightingale*, celebrating the centennial of the composer's birth and conducted by James Levine.

Harlow Robinson

HARLOW ROBINSON, *Matthews Distinguished University Professor of History at Northeastern University, is the author of "Sergei Prokofiev: A Biography," "Russians in Hollywood, Hollywood's Russians," and other books. He lectures regularly for the Boston Symphony Orchestra, Lincoln Center, and the Metropolitan Opera Guild.*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF "OEDIPUS REX"—WHICH WERE ALSO THE FIRST PERFORMANCES IN AMERICA—*took place, as noted above, on February 24 and 25, 1928, with Margaret Matzenauer (Jocasta), Arthur Hackett (Oedipus and the Shepherd), Fraser Gange (Creon, Tiresias, and the Messenger), Paul Leyssac (Speaker), and the Harvard Glee Club, Archibald T. Davison, conductor, all under the direction of Serge Koussevitzky. Koussevitzky and the BSO then gave the New York premiere on March 8, the soloists and chorus being the same except that Oedipus was sung by tenor Tudor Davies and the Shepherd by tenor Rulon Y. Rabison. Subsequent BSO performances were conducted by Stravinsky himself (a single Cambridge performance on March 28, 1940, with tenor Raoul Jobin, mezzo-soprano Joan Peebles, baritone Mack Harrell, speaker Paul Leyssac, and the Harvard Glee Club, G. Wallace Woodworth, conductor, followed by performances on March 29 and 30 at Symphony Hall, with mezzo-soprano Suzanne Sten in place of Joan Peebles); Koussevitzky again (March 12 and 13, 1948, with tenor David Lloyd, mezzo-soprano Carol Brice, baritone James Pease, speaker Wesley Addy, and the Harvard Glee Club; then on August 5, 1948, with the same forces augmented by the Festival Chorus); G. Wallace Woodworth (March 21, 22, and 25, 1952, with tenors David Lloyd and Oscar Henry, contralto Eunice Alberts, baritone Paul Tibbetts, speaker Wesley Addy, and the Harvard Glee Club); Leonard Bernstein (December 8 and 9, 1972, with René Kollo as Oedipus, Tatiana Troyanos as Jocasta, Tom Krause as Creon, Ezio Flagello as Tiresias, Frank Hoffmeister as the Shepherd, David Evitts as the Messenger, speaker Michael Wager, and the Harvard Glee Club, F. John Adams, director, Bernstein subsequently recording the work with the BSO a week later, on December 15 and 16); Seiji Ozawa (a Tanglewood concert staging on August 6, 1982, with Kenneth Riegel as Oedipus, Glenda Maurice as Jocasta, John Cheek as Creon, Aage Haugland as Tiresias, John Gilmore as the Shepherd, Joseph McKee as the Messenger, speaker Sam Wanamaker, and the men of the Tanglewood Festival Chorus, John Oliver, conductor, with stage direction by Sam Wanamaker, chorus movement by Pearl Lang, scenery and lighting by John Michael Deegan, and costume design by Sarah G. Conly); and, most recently, Christoph von Dohnányi, on May 4, 5, and 6, 2006, with Stuart Skelton as Oedipus, Anna Larsson as Jocasta, Sir Willard White as Creon, Franz-Josef Selig as Tiresias, Peter Bronder as the Shepherd, Clayton Brainerd as the Messenger, narrator Philip Bosco, and the men of the Tanglewood Festival Chorus, John Oliver, conductor.*

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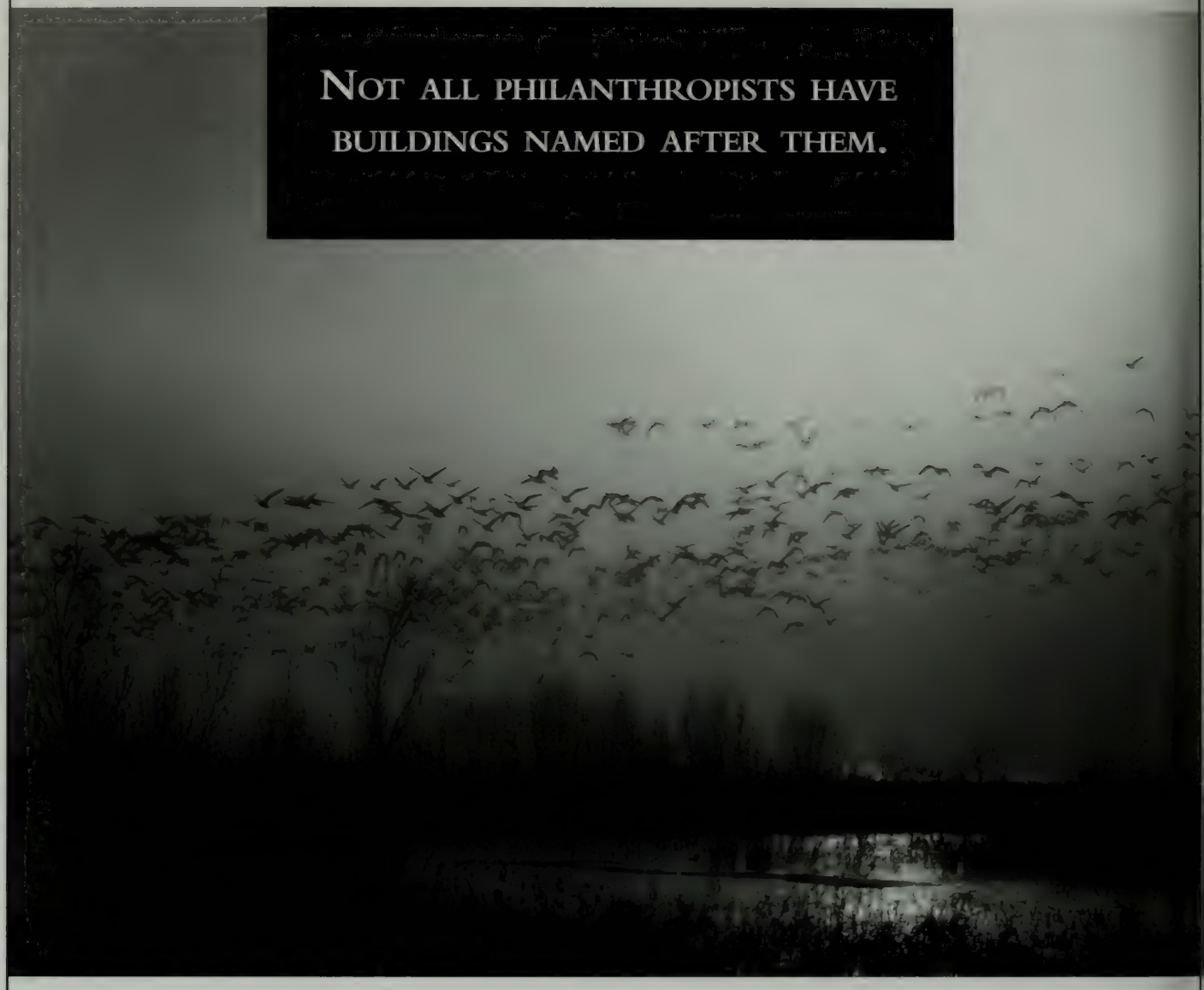
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Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

James Levine recorded *Duke Bluebeard's Castle* live in 2003 with the Munich Philharmonic, John Tomlinson as Bluebeard, Kremena Dilcheva as Judith, and speaker Őrs Kisfaludy (Oehms, in a two-disc set with Bartók's *Miraculous Mandarin* Suite and Piano Concerto No. 3, the latter featuring Jonathan Biss; note that this release does not include a libretto). The Boston Symphony Orchestra's Ozawa-led broadcast performance from November 1980, with Gwynne Howell as Bluebeard and Yvonne Minton as Judith, is included in the BSO's twelve-disc box set, "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (available in the Symphony Shop or online at bso.org). A classic recording that remains readily available features Walter Berry and Christa Ludwig with István Kertész conducting the London Symphony Orchestra (London/Decca "Legends"). Other accounts include Pierre Boulez's with Siegmund Nimsgern, Tatiana Troyanos, and the BBC Symphony (Sony), Peter Eötvös's with Peter Fried, Cornelia Kallisch, and the Stuttgart Radio Symphony Orchestra (a live performance on Hänssler Classic), and Bernard Haitink's with John Tomlinson, Anne Sofie von Otter, and the Berlin Philharmonic (EMI).

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The Stravinsky article in the 2001 New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of *Stravinsky: Oedipus Rex* in the Cambridge Music Handbooks series (Cambridge University paperback) and of an important two-volume Stravinsky biography: *Stravinsky–A Creative Spring: Russia and France, 1882-1934* and *Stravinsky–The Second Exile: France and America, 1934-1971* (Norton). The 1980 Grove entry was by Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California). White's 1980 Grove article was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful books include *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes a variety of essays on the composer's life and works (Cambridge University Press), Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback), Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press), Stephen Walsh's *The Music of Stravinsky* (Oxford paperback), and Francis Routh's *Stravinsky* in the "Master Musicians" series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Noteworthy among the many specialist publications are *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s, which is to say not quite far enough to include *Oedipus Rex* (University of California).

James Levine recorded Stravinsky's *Oedipus Rex* in 1991 with the Chicago Symphony Orchestra and Chorus, Philip Langridge as Oedipus, Florence Quivar as Jocasta, James Morris as Creon and the Messenger, and Jan-Hendrik Rootering as Tiresias (Deutsche Grammophon, with Jules Bastin narrating in French). A 1984 Levine-led Metropolitan Opera broadcast—with William Lewis as Oedipus, Florence Quivar again as Jocasta,



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Franz Mazura as Creon and the Messenger, and Ara Berberian as Tiresias—has recently been issued by the Met in an eleven-opera set (thirty-two CDs in all) commemorating the fortieth anniversary of the conductor's Met debut (available at metoperashop.org, arkivmusic.com, and Amazon.com, as is a new eleven-opera box of Levine-led Met telecasts on twenty-one DVDs). The Boston Symphony Orchestra recorded *Oedipus Rex* under Leonard Bernstein in December 1972 a week after the performances he led here at Symphony Hall with René Kollo as Oedipus and Tatiana Troyanos as Jocasta (see page 59 for a complete listing of the participants). Seiji Ozawa and the Saito Kinen Orchestra recorded *Oedipus Rex* with Peter Schreier (Oedipus), Jessye Norman (Jocasta), and Bryn Terfel (Creon) among the soloists in September 1992 (Philips, with Georges Wilson as the French-language narrator). A video release of that summer's powerful Saito Kinen production—with stage and video direction by Julie Taymor—is available on DVD (Philips, with Philip Langridge as the Oedipus on the video, the rest of the cast being identical to the CD).

There are two important recordings of *Oedipus Rex* with Stravinsky himself conducting. The first, a 1952 monaural Columbia release taken from a 1951 Cologne performance, has Peter Pears (Oedipus), Martha Mödl (Jocasta), Heinz Rehfuss (Creon), Otto von Rohr (Tiresias), Helmut Krebs (the Shepherd), and the Cologne Radio Symphony Orchestra and Chorus, with Jean Cocteau narrating in French. (Cocteau's French narration on the LP replaced the German narration spoken in Cologne by Werner Hessenland, who can be heard in CD releases of the intact performance on Music & Arts and Archipel.) Stravinsky's second recording, a 1962 Columbia release in stereo, has George Shirley (Oedipus), Shirley Verrett (Jocasta), Donald Gramm (Creon), Chester Watson (Tiresias), John Westbrook (narrating in English), Loren Driscoll (the Shepherd), and John Reardon (the Messenger) with the Washington Opera Society Chorus and Orchestra. The 1962 recording was reissued on CD as part of a twenty-two-disc set of Stravinsky's recordings (Sony Classical). Also noteworthy among the numerous other recordings of *Oedipus Rex* are Esa-Pekka Salonen's with the Swedish Radio Symphony Orchestra, Vinson Cole as Oedipus, Anne Sofie von Otter as Jocasta, Simon Estes as Creon and the Messenger, Hans Sotin as Tiresias, Nicolai Gedda as the Shepherd, and Jean Cocteau's original French narration spoken by Patrice Chéreau (Sony Classical, 1992) and Robert Craft's with the Philharmonia Orchestra, Martyn Hill as Oedipus, Jennifer Lane as Jocasta, David Wilson-Johnson as Creon and the Messenger, and Edward Fox narrating in English (budget-priced Naxos, 2004).

Marc Mandel



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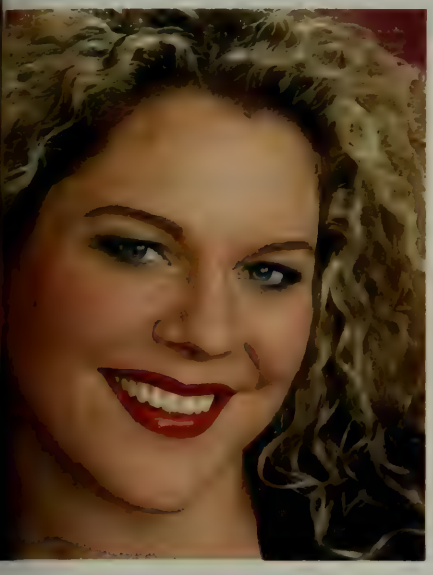
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Guest Artists



Michelle DeYoung

Michelle DeYoung has appeared with many of the world's leading orchestras, including the New York Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Minnesota Orchestra, the Met Orchestra (in Carnegie Hall) and Met Chamber Ensemble, the Vienna Philharmonic, BBC Symphony, Royal Philharmonic, Philharmonia Orchestra, Orchestre de Paris, Berliner Staatskapelle, São Paulo Symphony, and the Concertgebouw Orchestra. She has also appeared at such festivals as Ravinia, Tanglewood, Aspen, Cincinnati, Saito Kinen, Edinburgh, Salzburg, and Lucerne. Conductors with whom she has worked include, among others, Barenboim, Boulez, Sir Colin Davis, Dohnányi, Haitink, Levine, Ozawa, Pappano, Previn, Salonen, Jansons, and Tilson Thomas. She has also appeared with many of the world's finest opera companies, among them the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Seattle Opera, La Scala, the Bayreuth Festival, Berliner Staatsoper, Opéra National de Paris, the Théâtre du Châtelet, and Tokyo Opera. Her many roles include Wagner's Fricka, Sieglinde, Waltraute, Kundry, Venus, and Brangäne; Dido in *Les Troyens*, Eboli in *Don Carlo*, Marguerite in *Le Damnation de Faust*, Judith in *Bluebeard's Castle*, Gertrude in *Hamlet*, Jocasta in *Oedipus Rex*, and Lucretia in *The Rape of Lucretia*. She created the role of the Shaman in Tan Dun's *The First Emperor* at the Metropolitan Opera. In recital she has been presented by the "University of Chicago Presents" series, the Ravinia Festival, Weill Recital Hall, Alice Tully Hall, San Francisco Symphony's "Great Performances" series, Cal Performances in Berkeley, SUNY Purchase, Calvin College, the Pittsburgh Symphony, Roy Thomson Hall, the Théâtre du Châtelet, the Gulbenkian Foundation (Lisbon), the Edinburgh Festival, London's Wigmore Hall, and La Monnaie in

Brussels. Her recording of *Kindertotenlieder* and Mahler's Symphony No. 3 with Michael Tilson Thomas and the San Francisco Symphony was awarded the 2004 Grammy Award for Best Classical Album. She also received the 2001 Grammy Awards for Best Classical Album and Best Opera Recording for *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra. Her growing discography also includes Mahler's Symphony No. 3 with Bernard Haitink and the Chicago Symphony, Bernstein's *Jeremiah* Symphony with the BBC Symphony under Leonard Slatkin, Mahler's *Das klagende Lied* with Tilson Thomas and the San Francisco Symphony, and *Das Lied von der Erde* with the Minnesota Orchestra. Her first solo disc was released on the EMI label. This season Ms. DeYoung makes her Basel Opera debut as Amneris in *Aida*, sings *Das Lied von der Erde* with James Levine and the Met Orchestra, and also appears in *Bluebeard's Castle* with Esa-Pekka Salonen and the New York Philharmonic. Michelle DeYoung made her Boston Symphony Orchestra debut at Symphony Hall in a January 1996 performance of Mahler's Symphony No. 2 led by Seiji Ozawa, followed by tour performances in Chicago, San Francisco, and Cerritos (CA). Subsequent BSO appearances included her Tanglewood debut under André Previn in Ravel's *Shéhérazade* in July 2007, followed by performances with James Levine that August as Judith in *Bluebeard's Castle* at Tanglewood and then on tour with the BSO in Lucerne and Hamburg.



Albert Dohmen

Since appearing in *Wozzeck* at the 1997 Salzburg Easter and summer festivals, Albert Dohmen has enjoyed an international career, working with such notable conductors as James Levine, Zubin Mehta, Giuseppe Sinopoli, Claudio Abbado, James Conlon, and many others. He has performed the important bass-baritone roles—including Kurwenal, Pizarro, Amfortas, the Dutchman, Scarpia, Bluebeard, and Hans Sachs—at major international opera houses including the Bastille in Paris, Covent Garden, Bavarian State Opera, the opera houses of Zurich and Amsterdam, the Liceo Barcelona, Vienna State Opera, and Los Angeles Opera. He made his debut at the Metropolitan Opera in 2003-04 as Jochanaan in *Salome*. Mr. Dohmen has established himself as a leading Wotan of his generation, having sung the role in complete *Ring* cycles in Trieste (1999 and 2000), Geneva (1999, 2000, and 2001), and Catania (2000,

2001, and 2002), at both Deutsche Oper Berlin and the Vienna State Opera in 2003, at Nederlandse Opera Amsterdam in 2004 and 2005, and at the Metropolitan Opera in 2009. Highlights of recent seasons include his debut as Hans Sachs in *Die Meistersinger von Nürnberg* at the Grand Théâtre Genève, *Meistersinger* and Orest in *Elektra* in Barcelona, Pizarro in *Fidelio* under the baton of Claudio Abbado throughout Italy, as well as in Madrid and Baden-Baden, a new production of *Salome* in Amsterdam, and *Elektra* in Baden-Baden led by Christian Thielemann. Mr. Dohmen made his Bayreuth Festival debut in 2007 as Wotan and the Wanderer in Wagner's *Ring*, also singing in the revivals of 2008, 2009, and 2010. In concert he has sung the entire bass repertoire from Bach to Schoenberg in concert halls and festivals worldwide, including Beethoven's Ninth Symphony with Kurt Masur and the New York Philharmonic, Brahms's German Requiem, also under Masur, at the St. Denis Festival, and Mahler's Eighth Symphony under Valery Gergiev, as well as *Gurrelieder* and Beethoven's Ninth Symphony under James Levine. Recent and upcoming engagements include debuts as Gurnemanz in *Parsifal* in Geneva and as Barak in *Die Frau ohne Schatten* in Florence, *Salome* in Valencia, the Commendatore in a new production of *Don Giovanni* at Vienna State Opera, Kaspar in *Der Freischütz* in Barcelona, and his debut as Heinrich in *Lohengrin* at Deutsche Oper Berlin. His many recordings include Zemlinsky's *Eine florentinische Tragödie* with the Concertgebouw Orchestra under Chailly and *Die Frau ohne Schatten*, *Fidelio*, and *Die Meistersinger von Nürnberg*, all under Solti. Albert Dohmen made his Boston Symphony Orchestra debut in August 2001 as Jochanaan in a concert performance of Strauss's *Salome* led by Seiji Ozawa, subsequently appearing with the orchestra in Schoenberg's *Gurrelieder* (his subscription series debut, in February 2006 with James Levine), in Beethoven's Ninth Symphony (March 2006 in Boston and at Carnegie Hall), as Bluebeard in Bartók's *Bluebeard's Castle* (November 2006, in Boston and at Carnegie Hall), as Don Pizarro in concert performances of Beethoven's *Fidelio* (March 2007), and as Bartók's Bluebeard in Lucerne and Hamburg during the BSO's 2007 tour of summer music festivals.

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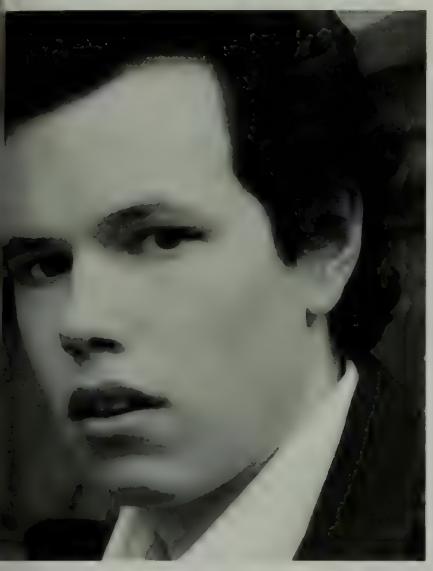
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Russell Thomas

Tenor Russell Thomas makes his BSO subscription series debut with these concerts, having made his Boston Symphony debut at Tanglewood this past summer in Mozart's Requiem with Michael Tilson Thomas conducting. A native of Miami, Mr. Thomas recently won first prize at both the Viñas Competition in Barcelona and the Competizione dell'Opera in Dresden. Recent engagements include his role debut as Pinkerton in *Madama Butterfly* for his return to Welsh National Opera; two engagements at his home company, the Metropolitan Opera—as Foresto and Uldino in Verdi's *Attila* and as the Steersman in *Der fliegende Holländer*; Verdi's Requiem for Basel Opera, and Cassio in *Otello* with Cincinnati Opera. Future engagements include leading roles at the Metropolitan Opera and for his Frankfurt Opera debut. Other recent projects have included Tamino in *The Magic Flute* at the Metropolitan Opera, his debut as the Duke of Mantua in *Rigoletto* with Arizona Opera, the Steersman with Atlanta Opera, and encore performances as the Prince in John Adams's *A Flowering Tree* with Lincoln Center's Mostly Mozart Festival, the Los Angeles Philharmonic, the Perth International Festival, the Tokyo Symphony Orchestra, and at the Concertgebouw in Amsterdam. Among other notable debuts were the role of Mao Tse-Tung in Adams's *Nixon in China* with the Pittsburgh Symphony and Schubert's Mass No. 6 with the Houston Symphony. Mr. Thomas also performed George Walker's *Lilacs* with the Philadelphia Orchestra at Verizon Hall and Carnegie Hall/Stern Auditorium, and was tenor soloist in Tippett's *A Child of Our Time* as part of the Honor! Festival at Carnegie Hall/Stern Auditorium. He appeared at Carnegie's Weill Hall for the Marilyn Horne Foundation in a joint recital that was part of Ms. Horne's 75th birthday celebration, and has sung Tamino for Welsh National Opera, Malcolm in *Macbeth* for the Metropolitan Opera, and the Sultan in *Zaide* at the Festival d'Aix-en-Provence, among other concert and recital engagements. In 2006-07 he created the role of the Prince in the world premiere of *A Flowering Tree* at Peter Sellars's New Crowned Hope Festival in Vienna; the work also served as his Berlin Philharmonic and San Francisco Symphony debuts. In 2006 Mr. Thomas was awarded first place at the Liederkranz Competition as well as the George London Foundation Competition and was a major award recipient of the Lee Schaenen Foundation. He has also taken prizes in the Young Concert Artist Competition, George London Foundation Competition, Loren L. Zachary Society Competition, and the Licia Albanese Puccini Foundation Competition, and has recorded Thomas Sleeper's *Aceldama: Field of Blood* for Albany Records. An alumnus of the

prestigious Lindemann Young Artist Development Program of the Metropolitan Opera, Russell Thomas was also a member of the Seattle Opera Young Artist Program, a Roger R. Hinkley Artist at the Florida Grand Opera, a Gerdine Young Artist with Opera Theatre of St. Louis, an apprentice at the Sarasota Opera, and a participant in the 2005 and 2006 Marlboro Music Festivals. He holds a bachelor of music degree in performance from the New World School of the Arts.



Matthew Plenk

This season, tenor Matthew Plenk returns to the Metropolitan Opera as Arturo in *Lucia di Lammermoor* and makes his Atlanta Opera debut as Ferrando in *Così fan tutte*. A recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Mr. Plenk made his Metropolitan Opera debut in the 2007-08 season, with James Levine conducting, as the Sailor's Voice in *Tristan und Isolde*, a role he repeated under Daniel Barenboim. He has also appeared at the Met as the Song Seller in *Il tabarro* and as Marcellus in *Hamlet*. Other opera engagements have included Don Ottavio in *Don Giovanni* at Boston Lyric Opera, and Rodolfo in *La bohème*, Ferrando in *Così fan tutte*, Flute in Britten's *A Midsummer Night's Dream*, Nanki-poo in *The Mikado*, and Kudrjás in Janáček's *Kátya Kabanová* with Yale Opera. Mr. Plenk made his Carnegie Hall debut with the Met Chamber Ensemble, singing Brahms's *Liebeslieder* Waltzes and duets by Schumann. Other concert engagements have included his Boston Symphony Orchestra debut at Tanglewood as Iopas in Berlioz's *Les Troyens* with James Levine, and appearances with the Orchestra Sinfonica di Milano Giuseppe Verdi, Hartford Symphony, Hudson Valley Philharmonic, the Los Angeles-based Musica Angelica Baroque, Connecticut Chamber Orchestra, University of North Carolina Symphony, and the Yale Philharmonia conducted by Sir Neville Marriner. In 2005 Mr. Plenk was one of sixteen singers invited to work with Naxos Records and Yale University in a collaborative project to record the complete songs of Charles Ives. A Grand Finalist in the 2007 Metropolitan Opera National Council Auditions, he holds degrees from the Hartt School of Music and Yale University. Matthew Plenk makes his Boston Symphony subscription series debut in these concerts, having previously appeared with the orchestra in July 2008 at Tanglewood, as Iopas in a concert performance of Berlioz's *Les Troyens* led by James Levine.



Raymond Aceto

American bass Raymond Aceto has established an important presence with the world's leading opera companies and symphony orchestras. Highlights of his 2010-11 season include a return to the Royal Opera-Covent Garden as Sparafucile in *Rigoletto* and Nourabad in *Les Pêcheurs de perles*, Sparafucile for Dallas Opera, Sarastro in *Die Zauberflöte* with New Orleans Opera, and a return to the Boston Symphony for *Oedipus Rex* under the direction of James Levine. A frequent presence at the Metropolitan Opera, he has performed there recently as Zaccaria in *Nabucco*, the King of Egypt in *Aida*, the Commendatore in *Don Giovanni*, and Sparafucile. The first of many Lyric Opera of Chicago roles was the High Priest in *Nabucco*. He made his San Francisco Opera debut as Monterone in *Rigoletto* and later returned as Banquo in *Macbeth* and the King in *Aida*. He regularly appears with Houston Grand Opera and Dallas Opera and has performed with the Canadian Opera Company, the companies of Seattle, Philadelphia, Cincinnati, Baltimore, Boston, Colorado, and Cleveland, and the opera festivals of St. Louis and Spoleto USA. In Europe he has appeared at the Royal Opera-Covent Garden, Madrid's Teatro Real, Vienna State Opera, Deutsche Oper Berlin (where he sang Escamillo in *Carmen* and Raimondo in *Lucia di Lammermoor* in 2008-09), Arena di Verona, Palermo's Teatro Massimo, Netherlands Opera, and at the Théâtre de la Monnaie in Brussels. Concert appearances have included numerous performances with the San Francisco Symphony, including Mahler's Eighth Symphony led by Michael Tilson Thomas, and with the Cleveland Orchestra under both Franz Welser-Möst and Leonard Slatkin; Beethoven's Ninth Symphony in Toronto, at the Hollywood Bowl, and with the Minnesota Orchestra, and engagements with the Saint Louis Symphony, Dallas Symphony, Boston's Chorus Pro Musica, Opéra Français de New York, Opera Orchestra of New York (for his Carnegie Hall debut), and at the Festival International de Lanaudière for a televised performance of scenes from *Faust*, *Mefistofele*, and *La Damnation de Faust*. Born in Ohio, Raymond Aceto is a graduate of the Metropolitan Opera's Young Artist Development Program; he has received career grants from the Richard Tucker Foundation and a Sullivan Foundation Award. In 1996 he traveled to Japan for performances and a recording of *The Rake's Progress* conducted by Seiji Ozawa; he can also be heard in the role of Capellio in Teldec's recording of *I Capuleti e i Montecchi*. Raymond Aceto made his Boston Symphony debut at Tanglewood in August 2001, in a concert performance of Strauss's *Salome* led by Seiji Ozawa, subsequent appearances including Beethoven's Ninth

Symphony at Tanglewood in 2004, 2007 (with the TMC Orchestra), and 2009, and his BSO subscription series debut as Pietro and then Fiesco (substituting for James Morris in the latter role) in concert performances under James Levine of Verdi's *Simon Boccanegra* in January/February 2009.



Frank Langella

Making his first appearance with the Boston Symphony Orchestra, three-time Tony Award-winner Frank Langella is among the American theater world's greatest living actors. In 2009 he made two Boston Pops appearances—with John Williams for Film Night at Tanglewood and with Keith Lockhart for "A Company Christmas at Pops." Though Mr. Langella gained recognition as a film star in the 1970s, the stage has always been his first love. His career off-Broadway was launched with a 1965 Obie Award for his performance in poet-playwright Robert Lowell's *The Old Glory: Benito Cereno*. Mr. Langella's other major off-Broadway productions include Edmond Rostand's *Cyrano*, Arthur Miller's *After the Fall*, John Webster's *The White Devil*, Heinrich von Kleist's *The Prince of Homburg*, André Gide's *The Immortalist*, and Shakespeare's *The Tempest*. His triumphs on Broadway include Tony Awards for Edward Albee's *Seascape*, Turgenev's *Fortune's Fool*, and in 2007 for his role as President Richard Nixon in the New York production of *Frost/Nixon*. He also received Tony nominations for Belber's *Match* and Hamilton-Dean's *Dracula*, and has starred on Broadway in Strindberg's *The Father*, Coward's *Present Laughter* and *Design for Living*, Shaffer's *Amadeus*, Rabe's *Hurlyburly*, Nichols's *Passion*, Marowitz's *Sherlock's Last Case*, Gibson's *A Cry of Players*, and Lorca's *Yerma*, among others. Born in Bayonne, New Jersey, Frank Langella studied acting at Syracuse University before beginning his professional career in New York. His first break on screen was Frank Perry's 1970 drama *Diary of a Mad Housewife*, for which he earned a Golden Globe nomination and an award from the National Board of Review for Best Supporting Actor. That same year, he starred in Mel Brooks's *The Twelve Chairs*. In 1979, a successful remake of *Dracula*, directed by John Badham, brought him to pop-culture stardom. His performance in director Ron Howard's 2008 film adaptation of Peter Morgan's *Frost/Nixon* was nominated for a Golden Globe Award, a Screen Actors Guild Award, and an Oscar. Other films include *All Good Things*, *Wall Street:*

Money Never Sleeps, *The Box*, George Clooney's Oscar-nominated *Good Night, and Good Luck*, *Superman Returns*, *Starting Out in the Evening*, Adrian Lyne's *Lolita*, *Dave*, Ridley Scott's *1492: Conquest of Paradise*, *Those Lips, Those Eyes*, *I'm Losing You*, David Duchovny's *House of D*, and Roman Polanski's *The Ninth Gate*. On television, Mr. Langella has appeared in *I, Leonardo: A Journey of the Mind*, an Emmy-nominated performance; PBS productions of *Eccentricities of a Nightingale* and Chekhov's *The Seagull*; ABC's *The Beast*; HBO's *Doomsday Gun*; Vonnegut's *Monkey House* for Showtime, which earned him a CableACE Award; and all ten episodes of the HBO series *Unscripted*. Frank Langella was inducted into the Theatre Hall of Fame in 2003. In addition to his three Tony Awards, he has won five Drama Desks, three Obies, two Outer Critics Circles, and a Drama League Award. Several dozen roles in America's leading regional theaters include Hampton's *Les Liaisons dangereuses*, Anouilh's *Ring Round the Moon*, Whiting's *The Devils*, Bolt's *A Man for All Seasons*, Lerner and Loewe's *My Fair Lady*, Shepard's *The Tooth of Crime*, and Barker's *Scenes From an Execution*.



Őrs Kisfaludy

Born in 1948 in Budapest (Hungary), Őrs Kisfaludy was a refugee in Belgium and Ethiopia before arriving in Switzerland in 1961, where he has lived ever since. In 1963, at age fifteen, he was a pupil at the music academy and the Romande School of Dramatic Art in Lausanne. The following year he began a career as an actor in theater, radio, and television. From 1968 to 1970 he taught dramatic art at the Academy of Kinshasa (The Congo); in 1970 his piece *Le Jeu des vivants* was presented at the World Festival of University Theatre of Nancy (France). As an actor he has worked extensively in theater in Switzerland, France, and Belgium. From 1985 to 1990 he also produced a music show on "Space 2," the cultural broadcast of Radio Suisse Romande (French-speaking Swiss radio). Mr. Kisfaludy's great theatrical roles included Sganarelle in Molière's *Don Juan* and Kazantzakis's Zorba the Greek. More recently he has devoted himself to a career as narrator, taking part in numerous concerts in Switzerland, France, Portugal, Spain, Germany, Italy (La Scala), and the United States, working with such conductors as Erich Leinsdorf, Michel Corboz, Jesús López-Cobos, Helmuth Rilling, Heinz Rögner, Hans Drewanz, Hartmut Haenchen, Marcello Viotti, Daniel Harding, Pierre Boulez,

and James Levine in works such as Honegger's *La Danse des morts*, *Le Roi David*, *Nicolas de Flue*, *Judith*, and *Jeanne d'Arc au bûcher*, Debussy's *The Martyrdom of Saint Sebastian*, Stravinsky's *Oedipus Rex*, Poulenc's *Babar*, Saint-Saëns's *Carnival of the Animals*, Prokofiev's *Peter and the Wolf*, and, most frequently, Bartók's *Bluebeard's Castle* (which he has recorded with James Levine and the Munich Philharmonic). With the Orchestre de Chambre de Lausanne under Josep Pons, he premiered Julien-François Zbinden's *Ethiopiques*, declaiming poems of Leopold Sedar Senghor. He has appeared in speaking roles or as an actor on several CDs, including a recording of Ibsen's *Peer Gynt*, with Grieg's music, with the Orchestre de la Suisse Romande under Guillaume Tournière, which received the Diapason d'Or in 2005. Őrs Kisfaludy collaborates regularly as an author and a librettist in musical creations with the young Swiss composer Thierry Besançon; their works include *Le Prince des ténèbres*; *Le Coq, la mouche, et l'autour*; *Landwehrland*; the "anterequiem" *Et natus es*; *Missa Ludus*, and, most recently, the opera *Un Matin sur le Mont Chevelu*. Őrs Kisfaludy made his Boston Symphony debut in James Levine's November 2006 performances of *Bluebeard's Castle* in Boston and New York, subsequently repeating the role with James Levine conducting at Tanglewood in August 2007 and in Lucerne and Hamburg that same month during the BSO's tour of summer music festivals.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus gave its first performance in April 1970 and continues to celebrate its 40th anniversary this season. In 2010-11 at Symphony Hall, the ensemble joins the Boston Symphony Orchestra for performances of Mahler's Symphony No. 2 and Stravinsky's *Oedipus Rex* led by James Levine; music from Falla's *Atlàntida* led by Rafael Frühbeck de Burgos; Bach's *St. John* Passion led by Masaaki Suzuki, and, to close the BSO's subscription season, Berlioz's *Roméo et Juliette* led by Charles Dutoit. This past summer, the chorus and founding conductor John Oliver celebrated the anniversary by joining the BSO in works by Mahler, Stravinsky, Mozart, Poulenc, Holst, and Beethoven. With John Oliver conducting, it began its summer season with an all-French Prelude Concert in Ozawa Hall and opened the BSO's final Tanglewood concert with Bach's *Jesu, meine Freude*. Also this past summer it joined

the Tanglewood Music Center Orchestra in Mahler's Symphony No. 3, and Keith Lockhart and the Boston Pops Orchestra in the Tanglewood premiere of Peter Boyer's and Lynn Ahrens's *The Dream Lives On: A Portrait of the Kennedy Brothers*, commissioned for the 125th anniversary of the Boston Pops.

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers but soon expanded to a complement of 120 singers and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. The chorus made its Carnegie Hall debut on October 10, 1973, in Berlioz's *La Damnation de Faust* with Seiji Ozawa and the orchestra. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops, and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances.

The Tanglewood Festival Chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan in music of Berlioz, including the Asian premiere of the composer's *Messe solennelle*. In 2001 the chorus joined Bernard Haitink and the BSO during their tour of European music festivals for music of Stravinsky and Ravel, also performing an *a cappella* program of its own in the Dom Cathedral in Lübeck, Germany. Most recently, following its 2007 Tanglewood season, the chorus joined James Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also giving its own *a cappella* concerts in Essen and Trier. The chorus's first recording with the BSO, Berlioz's *La Damnation de Faust* with Seiji Ozawa, recorded in October 1973, received a Grammy nomination for Best Choral Performance of 1975. In 1979 the ensemble received a Grammy nomination for its album of *a cappella* 20th-century American choral music recorded at the express invitation of Deutsche Grammophon, and its recording of Schoenberg's *Gurrelieder* with Ozawa and the BSO was named Best Choral Recording by *Gramophone* magazine. The Tanglewood Festival Chorus has since made dozens of recordings with the BSO and Boston Pops, on Deutsche Grammophon, New World, Philips, Nonesuch, Telarc, Sony Classical, CBS Masterworks, RCA Victor Red Seal, and BSO Classics, with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. The latest additions to the chorus's discography on BSO Classics, all drawn from live performances, include a disc of *a cappella* music by Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin released to mark the ensemble's 40th anniversary, and, with James Levine and the BSO, Ravel's complete *Daphnis and Chloé* (which won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th Anniversary Commission composed specifically for the BSO and Tanglewood Festival Chorus.

Besides their work with the Boston Symphony Orchestra, members of the Tanglewood Festival Chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia; participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan, and sang Verdi's Requiem with Charles Dutoit to help close a month-long International Choral Festival that took place in and around Toronto, Canada. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004. The ensemble had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on the soundtracks to Clint Eastwood's *Mystic River*, John Sayles's *Silver City*, and Steven Spielberg's *Saving Private Ryan*.

TFC members regularly commute from the greater Boston area, western Massachusetts, Connecticut, Rhode Island, New Hampshire, Vermont, and Maine, and TFC alumni frequently return each summer from as far away as Florida and California to sing with the chorus at Tanglewood. Throughout its forty-year history, the Tanglewood Festival Chorus has established itself as a favorite of conductors, soloists, critics, and audiences alike.



John Oliver

John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. He has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distinguished musical institu-

tions throughout the world. Mr. Oliver's affiliation with the Boston Symphony began in 1964 when, at twenty-four, he prepared the Sacred Heart Boychoir of Roslindale for the BSO's performances and recording of excerpts from Berg's *Wozzeck* led by Erich Leinsdorf. In 1966 he prepared the choir for the BSO's performances and recording of Mahler's Symphony No. 3, also with Leinsdorf, soon after which Leinsdorf asked him to assist with the choral and vocal music program at the Tanglewood Music Center. In 1970, Mr. Oliver was named Director of Vocal and Choral Activities at the Tanglewood Music Center and founded the Tanglewood Festival Chorus. He has since prepared the chorus in more than 200 works for chorus and orchestra, as well as dozens more *a cappella* pieces, and for more than forty commercial releases with James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returned to the BSO podium to open the BSO's final Tanglewood concert of this past summer with a TFC performance of Bach's motet, *Jesu, meine Freude*.

In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire encompassing masterpieces by Bach, Beethoven, Mozart, and Stravinsky, as well as seldom heard works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. With the Chorale he recorded two albums for Koch International: the first of works by Martin Amlin, Elliott Carter, William Thomas McKinley, and Bright Sheng, the second of works by Amlin, Carter, and Vincent Persichetti. He and the Chorale also recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records, and Donald Martino's *Seven Pious Pieces* for New World Records. Mr. Oliver's appearances as a guest conductor have included Mozart's Requiem with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. In May 1999 he prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan; in 2001-02 he conducted the Carnegie Hall Choral Workshop in preparation for Previn's Carnegie performance of Brahms's *Ein deutsches Requiem*. Also an expert chef and master gardener, John Oliver lives in western Massachusetts.

Men of the Tanglewood Festival Chorus
John Oliver, Conductor

(Stravinsky *Oedipus Rex*, January 6-8, 2011)

The Tanglewood Festival Chorus is celebrating its 40th anniversary this season. In the following list, § denotes membership of 40 years * denotes membership of 35-39 years, and # denotes membership of 25-34 years.

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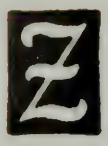
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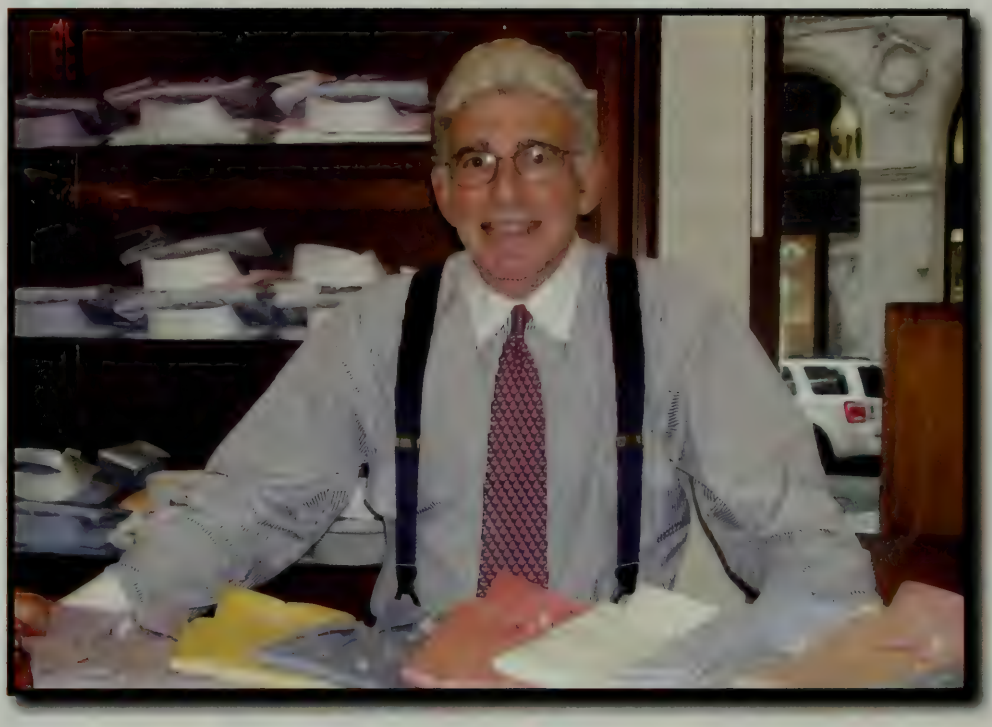
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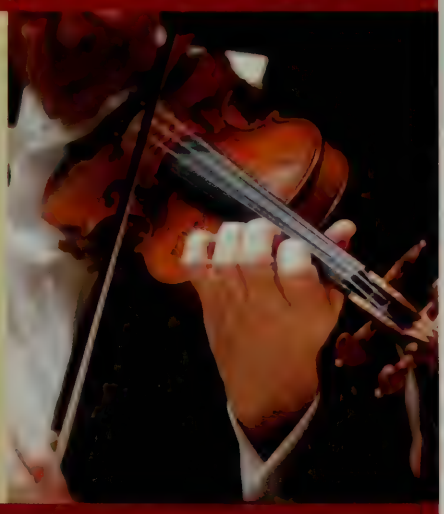
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Next Program...

Thursday, January 13, 10:30am (Open Rehearsal)
Thursday, January 13, 8pm
Friday, January 14, 7pm (UnderScore Friday series, including commentary by the conductor)
Saturday, January 15, 8pm
Tuesday, January 18, 8pm

SIR MARK ELDER conducting

DEBUSSY — TWO PRELUDES: "FEUILLES MORTES" AND "CE QU'A VU LE VENT D'OUEST"
(to be performed by LARS VOGT in their original piano versions, and in orchestrations by COLIN MATTHEWS)

DELIUS — "PARIS: A NOCTURNE (THE SONG OF A GREAT CITY)"

{ I N T E R M I S S I O N }

MOZART — PIANO CONCERTO NO. 21 IN C, K.467
[Allegro maestoso]
Andante
Allegro vivace assai
LARS VOGT

STRAUSS — "TILL EULENSPIEGEL'S MERRY PRANKS," AFTER THE OLD ROGUE'S TALE, SET IN RONDO FORM FOR LARGE ORCHESTRA, OPUS 28

PRE-CONCERT TALKS BY ELIZABETH SEITZ (JANUARY 13 OPEN REHEARSAL; JANUARY 15) AND JAN SWAFFORD (JANUARY 13 CONCERT; JANUARY 18) OF THE BOSTON CONSERVATORY

The English conductor Sir Mark Elder returns to the BSO podium next week for an eclectic program centering on Mozart's Piano Concerto No. 21, one of his most popular, to be played by the outstanding German pianist Lars Vogt. These concerts begin with two Debussy Preludes for piano, to be heard in their original versions as played by Lars Vogt and also in orchestrations by the contemporary English composer Colin Matthews. The English composer Frederick Delius was known for his picturesque, illustrative scores; his 1901 *Paris, A Nocturne* is subtitled "Song of a Great City." To conclude the program, Strauss's rollicking tone poem *Till Eulenspiegel* employs pioneering orchestral effects in telling the wild story of a mischievous rogue.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday, January 13, 10:30am (Open Rehearsal)
Thursday 'A' January 13, 8-10
Saturday 'A' January 15, 8-10
Tuesday 'B' January 18, 8-10

SIR MARK ELDER, conductor
LARS VOGT, piano

DEBUSSY	Two Preludes: "Feuilles mortes" and "Ce qu'a vu le vent d'ouest" (to be performed in both the original piano versions and in orchestrations by Colin Matthews)
DELIUS	*Paris: A Nocturne (The Song of a Great City)*
MOZART	Piano Concerto No. 21 in C, K.467
STRAUSS	*Till Eulenspiegel's Merry Pranks*

UnderScore Friday 1 January 14, 7-8:30
(includes commentary by the conductor)

SIR MARK ELDER, conductor
LARS VOGT, piano

DELIUS	*Paris: A Nocturne (The Song of a Great City)*
MOZART	Piano Concerto No. 21 in C, K.467
STRAUSS	*Till Eulenspiegel's Merry Pranks*

Thursday 'D' January 20, 8-9:55
Friday 'A' January 21, 1:30-3:25
Saturday 'B' January 22, 8-9:55
Tuesday 'C' January 25, 8-9:55

LORIN MAAZEL, conductor

TCHAIKOVSKY	Suite No. 3
STRAVINSKY	*The Song of the Nightingale*
SCRIABIN	*The Poem of Ecstasy*, Op. 54

Sunday, January 23, 3pm
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LELAND GANTT (Devil)

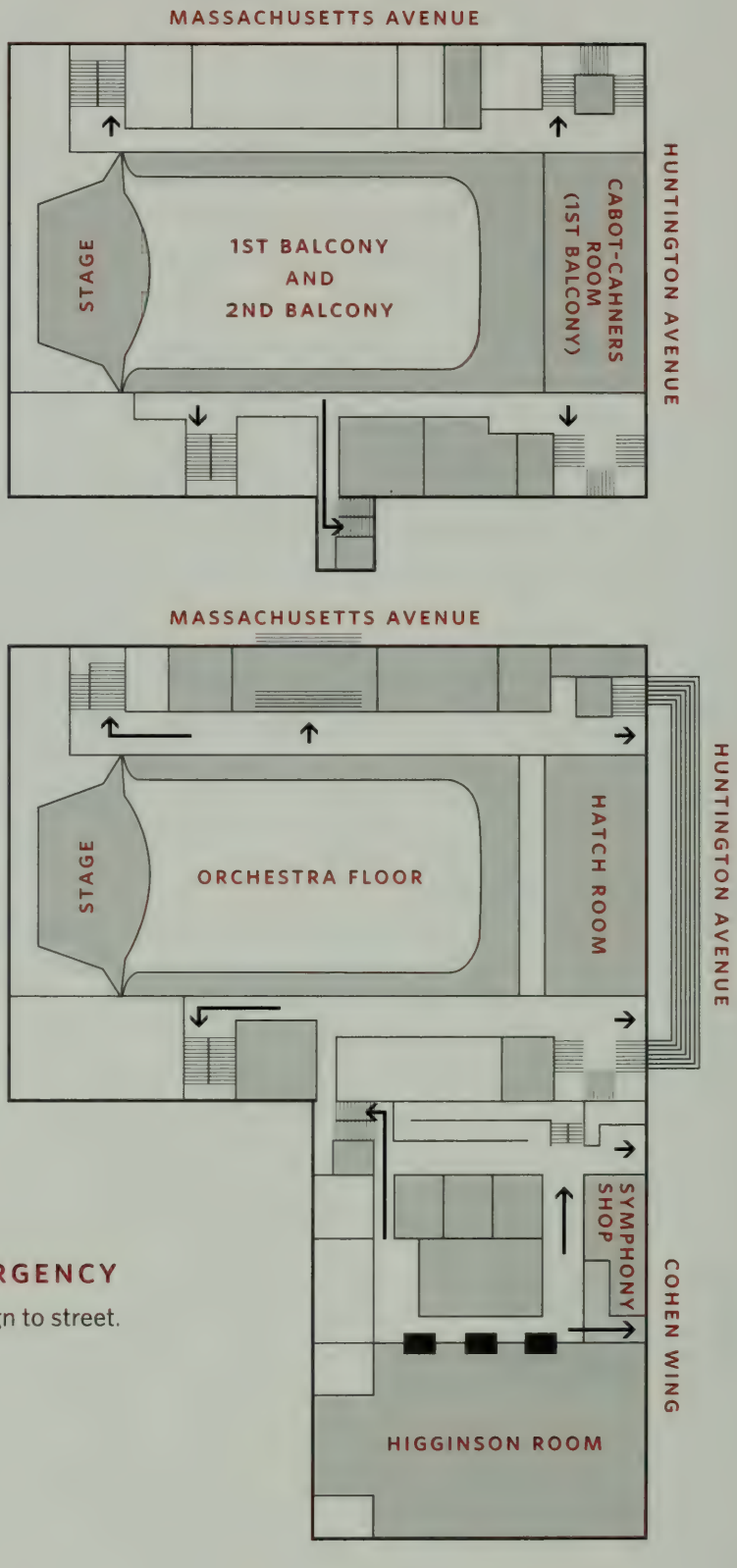
LIEBERMANN	Sonata for flute and piano, Op. 23
MOZART	Quintet in E-flat for piano and winds, K.452
STRAVINSKY	*L'Histoire du soldat* (complete, with narration)

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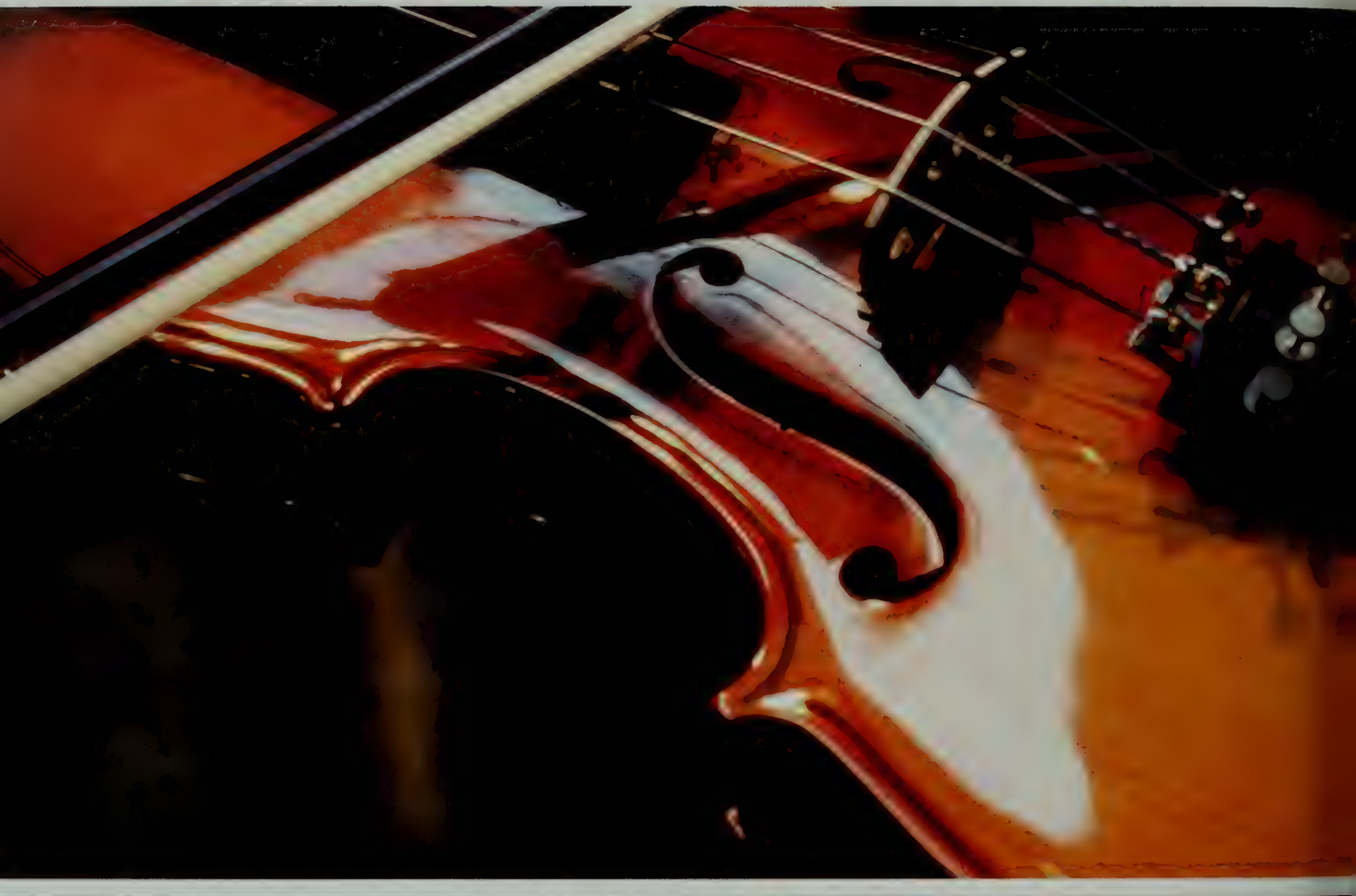
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BSO News

BSO Music Director James Levine Receives Columbia University's Ditson Conductor's Award

This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. "In his tenure as music director of the Boston Symphony Orchestra, James Levine has commissioned, programmed, and conducted an impressive number of contemporary American works," said Fred Lerdahl, secretary of the Alice M. Ditson Fund and the Fritz Reiner Professor of Musical Composition at Columbia. "The Ditson Fund is pleased to honor Levine for this exemplary commitment, which revives the Koussevitzky/Boston Symphony Orchestra legacy of commissioning and performing contemporary American music." The Alice M. Ditson Fund at Columbia established the Ditson Conductor's Award in 1945. It is the oldest award honoring conductors for their support of American music; previous recipients have included Mstislav Rostropovich, Leopold Stokowski, Leonard Bernstein, and Eugene Ormandy. Maestro Levine received the award at Symphony Hall on Saturday, November 27, prior to that evening's BSO concert, which included John Harbison's Symphony No. 1. The award was presented by contemporary music conductor Jeffrey Milarsky, who is a senior lecturer in music at Columbia and music director of the Columbia University Orchestra, as well as a member of the conducting faculty at the Juilliard School and artistic director of the AXIOM Ensemble, Juilliard's contemporary music group.

Boston Symphony Chamber Players Sunday, January 23, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the second Sunday-afternoon concert of their 2010-11 series in Jordan Hall at the New England Conservatory on Sunday, January 23, at 3 p.m. The program includes Lowell Liebermann's Sonata for flute and piano, Opus 23, Mozart's Quintet in E-flat for piano and winds, K.452, with guest pianist Jonathan Bass, and Stravinsky's complete *Soldier's Tale* with actors and narrator. Single tickets are $37, $28, and $21, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street. The Chamber Players' four-concert Jordan Hall series will continue with music of Kurtág, Brahms, and Schubert on Sunday, April 3, and conclude on Sunday, May 1, with an all-French program of music by Dutilleux, Tomasi, Ravel, Debussy, and Françaix.



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The BSO's 2011 Concerto Competition

Each year the Boston Symphony Orchestra hosts a Concerto Competition for advanced high school instrumentalists who reside in Massachusetts. The Concerto Competition is open to 10th-, 11th-, and 12th-grade instrumentalists who are at an advanced level in their musical study. Administered in two rounds, the competition takes place at Symphony Hall between January and March each year, and the two First Place winners then perform their concerto either with the Boston Pops at a spring concert or with the BSO in a Youth and Family Concert. The BSO's Concerto Competition originated in 1959, when Harry Ellis Dickson founded the series of BSO Youth Concerts that continues to this day. Jonah Park Ellsworth, winner of the 2010 Concerto Competition and currently an 11th-grade student at Cambridge Rindge and Latin School, will be performing with the Boston Symphony Orchestra at the next BSO Family Concert on Saturday, February 19, 2011. The application deadline for the 2011 Concerto Competition is Friday, February 18, and the process will conclude with a final round of auditions on March 29. The application can be downloaded at www.bso.org.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Jan Swafford (January 13 and 18) and Elizabeth Seitz (January 15), both from The Boston Conservatory, discuss Debussy, Delius, Mozart, and Strauss. In the weeks ahead, Harlow Robinson of Northeastern University discusses Tchaikovsky, Stravinsky, and Scriabin (January 20-25) and Helen Greenwald of the New England Conservatory discusses Ligeti, Mozart, and Dvořák (January 27-February 1).

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INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

BSO Corporate Sponsor of the Month: The Connolly Group at Morgan Stanley Smith Barney

Did you know that there are more than 400 businesses and corporations that support the Boston Symphony Orchestra, Inc.? You can lend your support to the BSO by supporting the companies who support us. Each month, we spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. This month's partner is The Connolly Group at Morgan Stanley Smith Barney.

The Connolly Group led by Dick Connolly at Morgan Stanley Smith Barney views the arts as a vital part of the fabric of one's day-to-day experience. Mr. Connolly believes it is essential to a rich community that live music performance be widely available. He has chaired, co-chaired, and been a committee member for both "Presidents at Pops" and "A Company Christmas at Pops" since 1983, and currently serves as an overseer of the Boston Symphony Orchestra. He is committed to the organization and its mission to ensure that greater Boston remains abundant in the arts both today and for many years to come.

When you listen to a masterpiece delivered by artists at the top of their craft, walk into a theater, or learn to make music, you are being given the opportunity to see your world in a different way. This kind of perspective is valuable in any industry, which is why The Connolly Group at Morgan Stanley Smith Barney will continue to support efforts that seek to elevate the arts and those who participate in them, and to make creative learning widely available at an early age.

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Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-

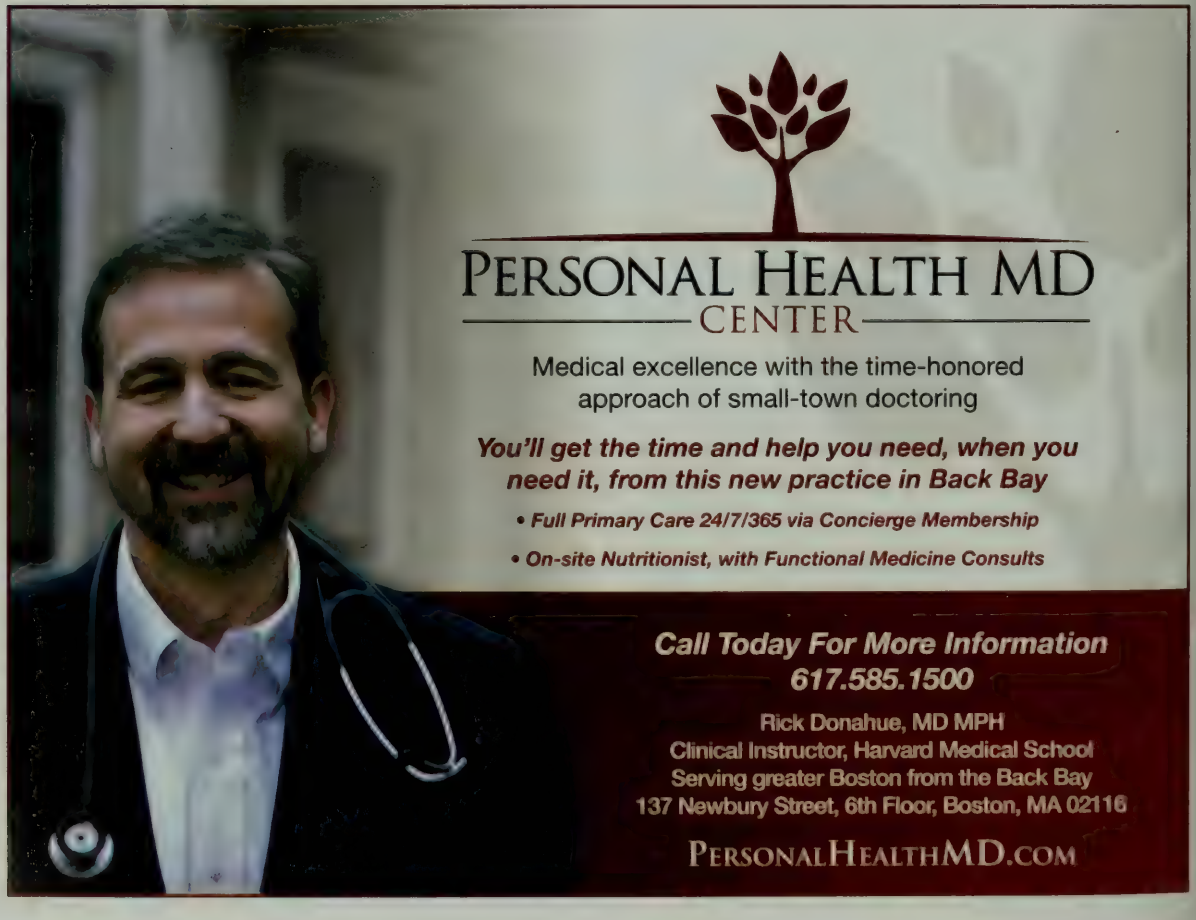


scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the second Saturday of each month at 2 p.m. and every Wednesday at 4 p.m. (except February 16). All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting). All tour reservations may be made by visiting us online at bso.org, or contacting the BSAV Office at (617) 638-9390 or by e-mailing bsav@bso.org.

BSO Members in Concert

Founded by BSO violinist Wendy Putnam, the Concord Chamber Music Society presents the Concord Chamber Players and musicians from the Boston Symphony Orchestra on Sunday, January 16, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street, Concord. Among the performers are Ms. Putnam, BSO associate principal clarinet Thomas Martin, cellist Michael Reynolds, and pianist Vytas Baksys. The program includes *Till Eulenspiegel einmal anders!*, Franz Hasenöhrl's chamber arrangement of the famous Strauss work, and Beethoven's Septet in E-flat, Opus 20. Tickets are $42 and $33, discounted for seniors and students. For more information, visit www.concordchambermusic.org or call (978) 371-9667.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Schubert's Quartet in A minor (*Rosamunde*), Dvořák's String Quartet in A-flat, Opus 105, and a "mystery piece" on Sunday, January 16, at 2:30 p.m. at Trinity Church in Newton Centre and on Friday, January 21, at 8 p.m. at the Peabody Essex Museum in Salem. Joining Mr. Miller are violinist Bayla Keyes, BSO violinist Tatiana Dimitriades, and BSO violist Edward Gazouleas. Tickets are $24, with dis-



counts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

BSO principal oboe John Ferrillo and associate principal bassoon Richard Ranti are among the performers in "A Feast of Baroque Concertos" at New England Conservatory's Jordan Hall on Monday, January 24, at 7:30 p.m. The program includes concertos by J.S. Bach, Quantz, and Telemann, as well as the world premiere of a concerto by NEC's Larry Thomas Bell. Others performing include Aldo Abreu, recorder, Nina Barwell, flute, Jackie DeVoe, flute, Kenneth Radnofsky, saxophone, Julia McKenzie, violin, Eli Epstein, horn, James Mosher, horn, and Kyoko Hida, oboe and battaglia, as well as a string orchestra composed of NEC faculty members. Admission is free.

Collage New Music, founded by BSO percussionist Frank Epstein, performs Missy Mazzoli's *Still Life with Avalanche*, David Liptak's *Govine vagha*, Martin Boykan's *Elegy*, and Fred Lerdahl's *Fantasy Etudes* and *Chasing Goldberg* on Monday, January 24, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

Expand Your Musical Horizons: Become a Friend of the BSO

Did you know that for only $75 you can become a Friend of the BSO and receive the BSO's exclusive online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only working BSO rehearsals. Other benefits of membership, depending on level of giving, include opportunities to engage first-hand with BSO musicians, advance ticket-ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends enjoy connecting with like-minded individuals who share a commitment to the BSO and its musical mission. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your issue of *InTune*, please let us know at intune@bso.org.

The Information Table: Find Out What's Happening At the BSO

Are you interested in upcoming BSO concert information? Special events at Symphony Hall? BSO youth activities? Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you'll find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



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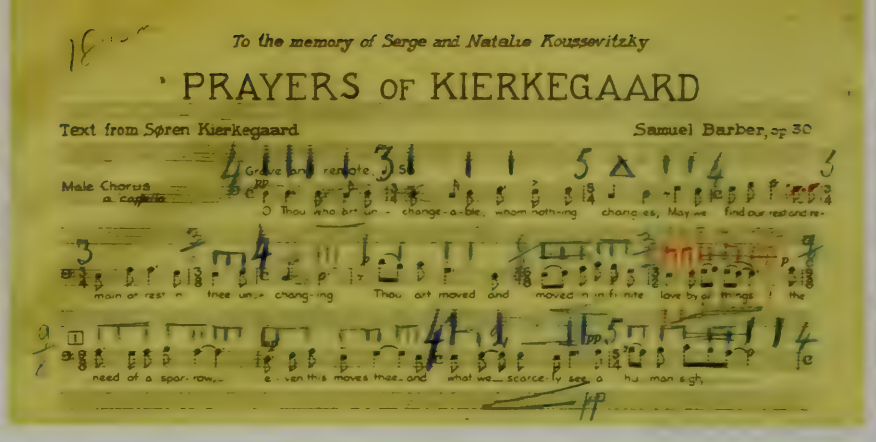
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*,

Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine will conduct Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.



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photos by Michael J. Lutch

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Boston Symphony Orchestra

130th season, 2010–2011

Friday, January 14, 7pm
(UnderScore Friday series, including commentary by the conductor)

Please note that there is no intermission in this concert.

SIR MARK ELDER conducting

DELIUS "PARIS: A NOCTURNE (THE SONG OF A GREAT CITY)"

Program note begins on page 41.

MOZART PIANO CONCERTO NO. 21 IN C, K.467

[Allegro maestoso]
Andante
Allegro vivace assai

LARS VOGT

Program note begins on page 47.

STRAUSS "TILL EULENSPIEGEL'S MERRY PRANKS," AFTER THE OLD ROGUE'S TALE, SET IN RONDO FORM FOR LARGE ORCHESTRA, OPUS 28

Program note begins on page 51.

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(to be performed by LARS VOGT in their original piano versions, and in orchestrations by COLIN MATTHEWS)

DELIUS "PARIS: A NOCTURNE (THE SONG OF A GREAT CITY)"

{ I N T E R M I S S I O N }

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[Allegro maestoso]
Andante
Allegro vivace assai

LARS VOGT

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Claude Debussy

Two Preludes—"Feuilles mortes" from Book II and "Ce qu'a vu le Vent d'ouest" from Book I—to be played in their original versions for solo piano, and in orchestrations by Colin Matthews

ACHILLE-CLAUDE DEBUSSY was born at St. Germain-en-Laye, France, on August 22, 1862, and died in Paris on March 25, 1918. The twelve Préludes for solo piano that make up his Préludes, Book 1, published in 1910, were composed in 1909 and 1910. "Ce qu'a vu le Vent d'ouest" ("What the West Wind saw"), from Book I, was composed in 1910. The twelve Préludes of Book II, published in 1913, and which include "Feuilles mortes" ("Dead leaves"; sometimes translated as "Autumn leaves"), were composed 1912-13.

COLIN MATTHEWS was born in London, England, on February 13, 1946, and lives there now. He orchestrated all twenty-four of Debussy's Preludes between 2001 and 2006 on commission from the Hallé Orchestra, of which he became Associate Composer in 2001. Mark Elder, music director of the Hallé Orchestra since September 2000, led that orchestra in the premieres of "Feuilles mortes" and "Ce qu'a vu le Vent d'ouest" in the orchestrations by Colin Matthews on October 11, 2001, at the Bridgewater Hall in Manchester, England.

COLIN MATTHEWS'S ORCHESTRATION OF "FEUILLES MORTES"—which receives its American premiere in these concerts—calls for an orchestra of two flutes and alto flute, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, timpani, percussion (two players: tam-tam, two pairs of crotales in A and F-sharp), two harps, celesta, and strings.

COLIN MATTHEWS'S ORCHESTRATION OF "CE QU'A VU LE VENT D'OUEST" calls for an orchestra of two flutes, piccolo, and alto flute, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (three players: bass drum, cymbals, two suspended cymbals, triangle, tam-tam, glockenspiel), two harps, celesta, and strings.

In 1872, the great French Impressionist composer Claude Debussy entered the Paris Conservatoire at the tender age of ten in order to study piano. He had been prepared for this course of study by his teacher Antoinette Mauté. Mauté, who claimed to have been a student of Chopin's, introduced Debussy to the complex and graceful music of the

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great Polish composer and had high aspirations for her young student. Debussy showed promise as a performer, but during his later teenage years shifted his attention from performance to composition. When he won the prestigious Prix de Rome for composition in 1884, his career path was set. Debussy always remained an active and accomplished pianist, however, whose friends often remarked on his great ability to evoke beautiful effects and colors from the piano. The composer Alfredo Casella once wrote that when Debussy played, his "sensibility of touch was incomparable...the effect was a miracle of poetry."

Perhaps because his first instrument was the piano, Debussy wrote some of his most personal and moving music for it. In 1909 he began composing a set of Preludes for piano solo that were published the following year. They remain to this day among his most popular works. The idea of publishing a set of Preludes was obviously inspired by Chopin, but Debussy's Preludes are not merely an imitation of or homage to his predecessor's. Debussy's first book of Preludes contains only twelve pieces, not twenty-four, as Chopin's did. And rather than follow a strict tonal order, as did Bach and Chopin before him, Debussy attached a short descriptive title in a parenthesis the end of each piece, perhaps to suggest instead of explicitly state an interpretation to the performer.

Though completely Debussyan in nature, the Preludes exhibit echoes of Chopin's grace, charm, and suppleness of language throughout, yet they contain a wealth of new pianistic colors and gestures as well as an advanced harmonic palette. Following the publication of the first book, Debussy began work on a second book of Preludes, which was published in 1913. Like the first, this book also contains twelve freestanding Preludes with descriptive titles added parenthetically at the end. The 1913 publication expands on the first and contains some of Debussy's most advanced tonal thinking.

Each Prelude is a world unto itself. The short titles included in the score demonstrate that Debussy's music is often driven by visual images which at times make conventional tonal analysis inadequate to the task. This is particularly evident in the Prelude from Book I entitled "Ce qu'a vu le Vent d'ouest" ("What the West Wind Saw"), which depicts

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the violent wind that blows through France from the north and churns up large waves upon the shore. In it, Debussy pushes the piano to its utmost limits, using the entire keyboard to evoke the furious waves and wind with large leaps in the lines. Dynamic markings range from pianissimo to fortissimo and the tempo changes slightly with each gesture. The virtuosity of fast runs and arpeggios and large dissonant chords is used to paint a vivid picture.

Another excellent example of a visually inspired Prelude comes from Book II, in "Feuilles mortes" ("Dead leaves"). Debussy indicates the tempo as "*Lent et mélancolique*" ("slow and melancholy"), conjuring the atmosphere of the falling of dead leaves and the melancholic feeling of the passage of time. With each gust of wind, more leaves are lost. Again, Debussy explores the whole range of the piano in this piece, even needing a third staff to indicate the lowest notes.

During a performance of the Preludes, one sometimes feels as if Debussy were actually thinking orchestrally, attempting to conjure the differing colors of these pictures by pushing the piano to its limit as a solo instrument. It is no wonder, therefore, that these pieces lend themselves perfectly to orchestration. Indeed, Debussy himself orchestrated other composers' piano works. His masterful rendition of Erik Satie's exquisite *Gymnopédies*, Nos. 1 and 3, for example, is now a staple of the orchestral repertory.

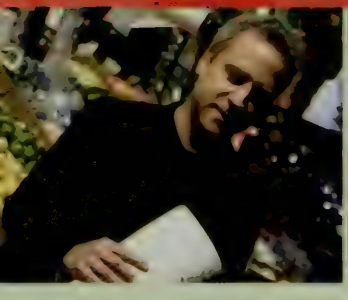
The British composer, teacher, and music administrator Colin Matthews, who has been Associate Composer with the Hallé Orchestra since 2001, created orchestrations of all twenty-four Debussy preludes for that ensemble between 2001 and 2006. In doing so, he wanted, as conductor Mark Elder observes, "to try to imagine how Debussy might have orchestrated them himself at the end of his life." (His instrumentations of "Feuilles mortes" and "Ce qu'a vu le Vent d'ouest" were premiered by the Hallé Orchestra under Mark Elder's direction in October 2001.) Matthews's recent orchestral works include a Horn Concerto for the Philharmonia Orchestra, *Reflected Images* for the San Francisco

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Symphony, and *Turning Point* for the Concertgebouw. (*Turning Point* was given its U.S. premiere at Tanglewood in August 2010 by the Tanglewood Music Center Orchestra led by Cristian Macelaru during last summer's Festival of Contemporary Music.) Future commissions include pieces for the London Sinfonietta, the City of Birmingham Symphony Orchestra, and the BBC Symphony Orchestra, as well as the Hallé Orchestra. He has been a member of the composition faculty at the BSO's Tanglewood Music Center on several occasions, first in 1991 and most recently in 2010.

Matthews's score calls for a large orchestra which he vividly and exhaustively utilizes to flesh out the colors that Debussy suggests in each Prelude. In his version of "Ce qu'a vu le Vent d'ouest," for instance, the two harps in the opening create a sensation of nervous anticipation when the west wind first appears. While the orchestration is at that point quite delicate, Matthews later gives the orchestra free reign—particularly the brass and percussion—when the wind's violence is let loose upon the land.

Matthews, like Debussy, calls for a totally different atmosphere for "Feuilles mortes." Here, rather than playing the role of the wind, the harps often double the higher instruments as the fractured melodic lines depict the gentle falling of the leaves. A sense of loss permeates the piece, made all the more tangible by the skillful use of the orchestra.

Debussy once said that music was not the expression of feeling but feeling itself. Whether orchestrated or not, Debussy's Preludes evoke intense emotions in the listener through their vivid colors, sweeping lines, and beautiful harmonies.

Elizabeth Seitz

ELIZABETH SEITZ, *who received her doctorate from Boston University in 1995, teaches at The Boston Conservatory and for Boston Lyric Opera and is a frequent lecturer for the BSO. Her interests range widely, from Schubert to Tito Puente to the influence of MTV as a cultural force in popular music.*

THESE CONCERTS MARK THE FIRST PERFORMANCES BY THE BSO *of any of Claude Debussy's Preludes, as well as the American premiere of Colin Matthews's orchestration of "Feuilles mortes." The American premiere of Matthews's orchestration of "Ce qu'a vu le Vent d'ouest" was given by Michael Tilson Thomas with the New World Symphony in Miami, Florida, on April 30, 2010.*

Until years of searching led him to his perfect cello, BSO Cellist Owen Young would not rest.



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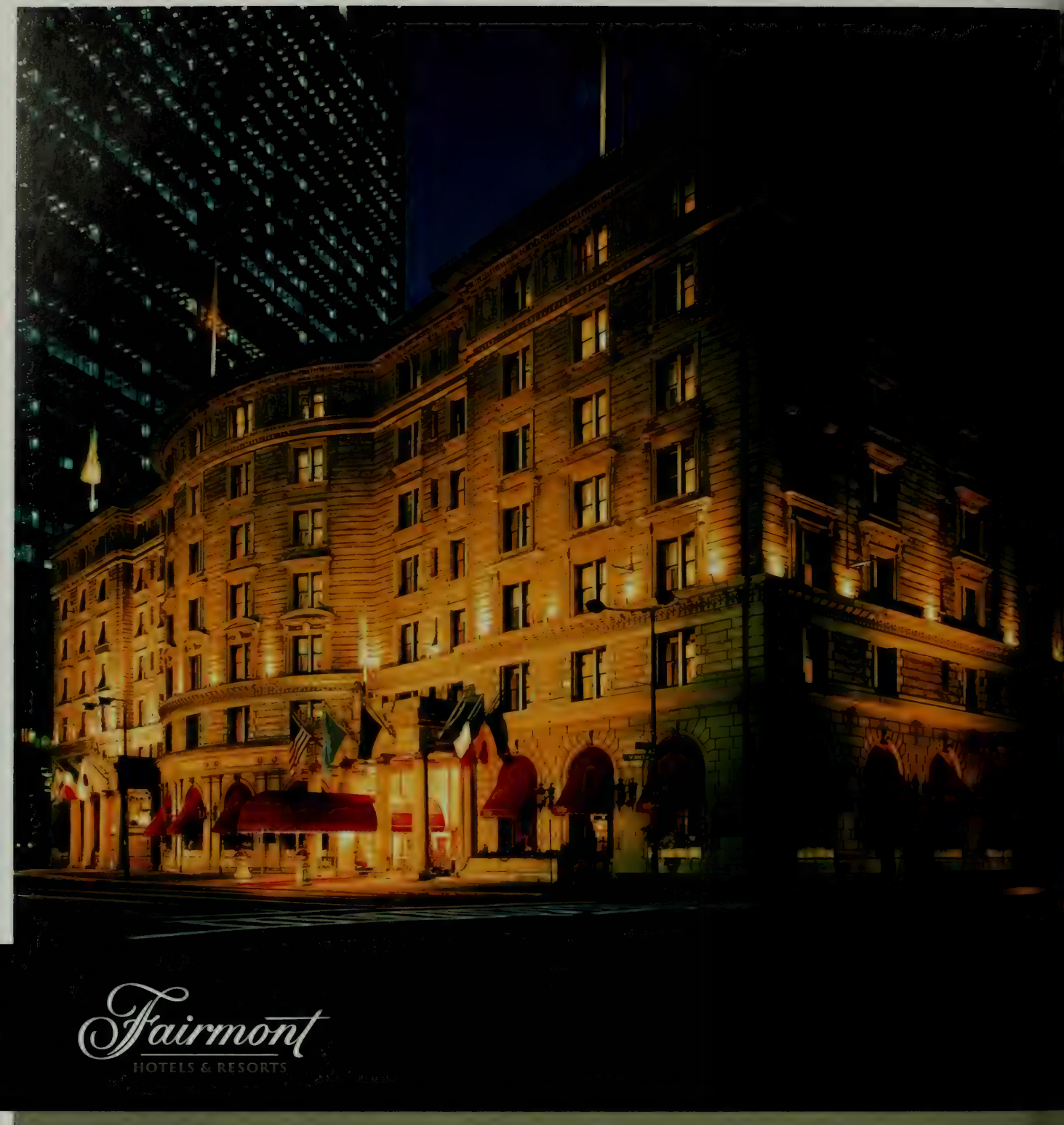
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Frederick Delius

"Paris: A Nocturne (The Song of a Great City)"

FREDERICK DELIUS was born in Bradford, England, on January 29, 1862, and died at Grez-sur-Loing, forty miles from Paris, France, on June 10, 1934. He completed "Paris: A Nocturne (The Song of a Great City)" at his French country home at Grez-sur-Loing in 1899; it was first performed on December 14, 1901, by the Elberfelder Konzertgesellschaft in Elberfeld, Germany, conducted by Hans Haym, to whom Delius dedicated the work. The first performances in America were given by the Boston Symphony Orchestra under Max Fiedler on November 26 and 27, 1909.

THE SCORE OF DELIUS'S "PARIS" calls for an orchestra of three flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, glockenspiel, castanets, triangle, tambourine, tam-tam, two harps, and strings (specified as sixteen each of first and second violins and twelve each of violas, cellos, and double basses).

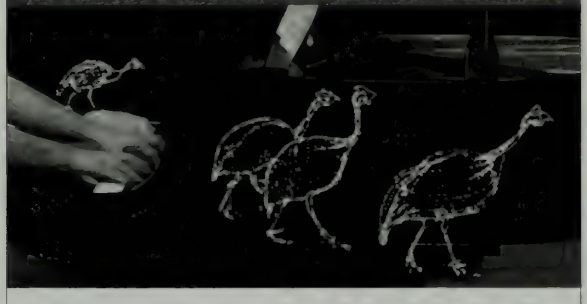
Delius is classified as an English composer, yet after his Yorkshire childhood he spent very little time in the country of his birth, and his music does not in the least resemble that of English contemporaries such as Elgar and Holst. His parents were German, his upbringing English. As a young man he spent two years near Jacksonville, Florida, pretending to be an orange grower but actually studying music, followed by two years at the Leipzig Conservatory where he met Grieg, whose music he greatly admired. From Germany he moved in 1888 to Paris and lived there the true Bohemian life at the height of the *belle époque*. He traveled regularly to Norway and occasionally to England, and in Paris he cultivated a circle of cosmopolitan figures, including many writers and painters drawn to Paris by its cultural magnetism; Gauguin, Munch, and Strindberg were among his friends there. Oddly, apart from Ravel and Schmitt, he seems to have had little to do with French composers.

From 1897 until his death in 1934 he lived in a small village an hour out of Paris called Grez-sur-Loing, where he found the tranquility he needed for his work and where many

friends came to visit him. Being fluent in four languages and a habitual traveler, he developed a musical language that has affinities with a wide swath of late-19th-century styles, including those of Wagner, Grieg, and Debussy in a luxuriant Romantic idiom. He set poems in many languages, but chose English texts for his operas and his most important choral works. These include Walt Whitman's *Sea Drift* and translations of Nietzsche for his *Mass of Life*.

Delius composed a good deal in the Paris years, mostly orchestral fantasies and tone poems, but the first fully mature works were his opera *A Village Romeo and Juliet* and the symphonic poem *Paris: The Song of a Great City*, both composed at the very end of the century. We don't know when he first conceived a symphonic picture of the city that had been his home for a decade, but its completion was spurred on by a German conductor, Hans Haym, who was in charge of the music at Elberfeld, an industrial city in the Ruhr, now a suburb of Wuppertal. In 1897 Haym programmed Delius's fantasy-overture *Over*

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A view from the garden of Delius's house at Grez-sur-Loing

the Hills and Far Away, and in the years to come he became an energetic champion of Delius's music, leading to many performances in Germany and anticipating the role that Thomas Beecham would later play in England. He was rewarded with the dedication of *Paris*, whose first performance he gave in Elberfeld in 1901. Within a year it was heard also in Berlin under the baton of Busoni.

Symphonic poems were commonly based on poetry, plays, or historical events, often the seasons. To depict a city was rarer, although Smetana and Suk showed the way with their symphonic portraits of Prague. Elgar's evocation of London in the overture *Cockaigne* is a lively and affectionate portrayal. With Delius's fondness for Norwegian composers, he probably knew Svendsen's *Carnival in Paris*, but his own image of the city goes much further. The autograph score, whose whereabouts is currently not known, apparently carries the following lines:

> Mysterious city—
> City of pleasures,
> Of gay music and dancing,
> Of painted and beautiful women—
> Wondrous city
> Unveiling but to those who,
> Shunning day,
> Live through the night
> And return home
> To the sound of awakening streets
> And the rising dawn.

This (along with the subtitle "Nocturne") suggests that Delius's purpose was to conjure up the night life of the city, popularly associated with the Folies Bergère and the Moulin

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SATURDAY EVENING, NOVEMBER 27, at 8 o'clock

PROGRAMME

Mozart . . . . . Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

Rubinstein . . . Concerto, D minor, No. 4, for Pianoforte and Orchestra, Op. 70

I. Moderato.
II. Moderato assai.
III. Allegro assai

Delius . . . "Paris: a Night Piece (the Song of a Great City)" for full orchestra. First time in America

Wagner . . . . . Overture to the Opera "Rienzi"

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Program page from the first Boston Symphony performances—the "First time in America" for the piece—of Delius's "Paris: A Nocturne (The Song of a Great City"), on November 26 and 27, 1909, with Max Fiedler conducting

Rouge, but the music does much more than that, ranging in mood from melancholy and sinister to skittish and exultant. The sketches were headed "Parisian scenes" and "Episodes and adventures," which allows us imagine all manner of Parisian activities and attractions. The opening clearly suggests the "mysterious city," and the return of this music at the end perhaps closes a complete day's cycle in which the teeming life of the capital is observed from different angles.

After the premiere Delius sent a copy of the score to Strauss in the hope that he would conduct it in Berlin. Strauss found that it "lacked symphonic development" and was too similar to Charpentier, alluding to the opera *Louise*, which *does* evoke Montmartre night life. Did Strauss see how his own score *Till Eulenspiegel* is echoed in Delius's ebullient orchestration?

Delius had learned a lot from Strauss's scores, and the large orchestra of *Paris* already produces a sonority heavy with fin-de-siècle overtones. The bass clarinet is strongly featured, and a passage led off by violas introduces a glorious episode that suggests perhaps *Die Meistersinger*. Delius's choice of castanets in the percussion makes the point that it does not have to be Spain alone that that instrument evokes. All of Delius's music can be nostalgic, and *Paris* is no exception, especially when Grieg-like chromatic harmony takes hold. It has been said that Parisians don't recognize their city in this music, but it is far from being a tourist's photo album: for Delius it was a personal record of a life lived in one of the most captivating cities in the world.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.*

THE FIRST AMERICAN PERFORMANCES *of "Paris: The Song of a Great City" were (as stated at the start of this program note) those given by Max Fiedler with the Boston Symphony Orchestra on November 26 and 27, 1909. (Fiedler and the BSO also gave the American premiere of Delius's "Brigg Fair," a year later, on December 2 and 3, 1910). Until now, the only BSO performances of "Paris" since Fiedler's in 1909 were given by Stanley Chapple on January 24 and 25, 1941.*

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Wolfgang Amadè Mozart

Piano Concerto No. 21 in C, K.467

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The score of his C major piano concerto, K.467, is dated March 9, 1785; Mozart first performed it in Vienna the next day.

IN ADDITION TO THE SOLO PIANO, the score of Mozart's K.467 calls for an orchestra of one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings. There are no cadenzas by Mozart for this concerto. At these performances, Lars Vogt plays his own cadenzas.

Between February 1784, when he finished the E-flat piano concerto, K.449, and March 1786, when he entered into his thematic catalogue both the A major concerto, K.488, and the C minor concerto, K.491, Mozart wrote eleven concertos for piano and orchestra. During this period, Mozart was living in Vienna; in the early part of 1785 he would achieve the height of his popularity as both pianist and composer, appearing regularly at the homes of the nobility and in public, and supporting himself also with a regular succession of students. On March 3, 1784, he wrote to his father Leopold that he had participated in twenty-two concerts in the space of thirty-eight days ("I don't think that in this way I can possibly get out of practice," he observed). The following fall he played ten concerts during an eleven-day period.

On March 16, 1781, Mozart had come to Vienna fresh from the triumph of *Idomeneo*, which was commissioned for Munich and premiered there six weeks earlier, on January 29. He had been summoned to Vienna by his employer, the Archbishop Colloredo of Salzburg, on the occasion of the Emperor Joseph II's accession to the throne. The Archbishop's social and financial ill-treatment of Mozart, particularly distasteful so soon after the Munich success, led rather quickly to the composer's decision to resign from the Archbishop's service and to make his own living in Vienna. In July 1782, the premiere at the Burgtheater

of *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) won over Vienna's operagoing public, as would *Le nozze di Figaro* four years later. Mozart's marriage to Constanze Weber, the sister of his earlier love Aloysia, took place on August 4, 1782, with only grudging approval from his father, and a conciliatory visit to Salzburg with Constanze the following summer didn't especially help. But the trip back to Vienna provided the occasion for Mozart to write the *Linz* Symphony (No. 36) when a concert was arranged there in his honor and he didn't have an appropriate work at hand.

In February 1785, Leopold was visiting with Mozart in Vienna, where he was able to witness firsthand the evidence of his son's success; and it certainly did not hurt to hear Haydn's comment that "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name," this on the occasion of a read-through of several string quartets newly completed by Mozart and dedicated to the older composer. Only weeks later, Mozart completed the C major piano concerto, K.467: it is dated March 9, 1785, and Mozart performed it the next day at the Burgtheater.

The C major concerto could not have provided greater contrast to the one that preceded it, the somber D minor concerto, K.466, dated February 10, which was Mozart's first in the minor mode. K.467 is brightly colored, filled with festive, trumpet-and-drums panoply. Mozart did not write any symphonies between the *Linz* of 1783 and the *Prague* (No. 38) of December 1786, concentrating instead on the piano concerto, which showed him to full advantage as both composer and performer. Indeed, the contrast of moods and colors evident in the successive D minor and C major concertos is itself enough to support Alfred Einstein's assertion that the concertos of this period are "symphonic in the highest sense, and Mozart did not need to turn to the field of pure symphony again until that of the concerto was closed to him."

Mozart did not assign a tempo marking to the opening movement of this concerto; the "Allegro maestoso" printed in most editions is an editorial contrivance that actually works against the character of the opening march rhythm, which wants a brisk tempo. As in so many of his piano concertos, the orchestral exposition is noteworthy for the perfect sense of balance with which Mozart treats the various components of the orchestra, particularly the interplay of strings and winds. At the same time, it is in the way he introduces the soloist that he manages one of his most alluring touches (and this is where an audience hearing the piece for the first time would have expected a particularly inventive gambit). Here, the orchestra comes to a full stop, and unexpected thoughts from the solo oboe, bassoon, and then flute usher in the soloist who, after sharing the main theme with the orchestra, manages throughout the movement to lead the music in frequent and unanticipated new directions, some surprisingly melancholy, others bitingly and chromatically colored.

The F major Andante—popularized decades ago in Swedish director Bo Widerberg's 1967 film *Elvira Madigan*—is one of Mozart's great achievements in melody. The aura of relaxation derives partly from its being set in the subdominant of the home key, which imparts a softer, warmer feel to the music than the dominant, G major, would have



Mozart's family as painted in 1780/81 by Johann Nepomuk della Croce: Wolfgang's sister Nannerl, Wolfgang, and Leopold, with a painting on the wall of Mozart's mother, who had died in July 1778

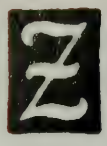
afforded; partly from the magic Mozart works with the orchestral accompaniment, with its muted strings, pizzicato bass line, and continuous cushion of triplets; and partly from the form, a sort of free variation scheme in which the orchestra introduces the theme and in which the pianist, once having initiated the second statement, is the ever-present singer. But it is the melody itself, with its consistently touching turns of phrase, that most directly and hypnotically draws us into the music.

The last movement is one of Mozart's typically extroverted rondo-finales. This one is marked "Allegro vivace assai"—a "very lively Allegro"—and has something of the carnival about it as it mixes wit, lyricism, and touches of pathos, all—again—in perfect balance.

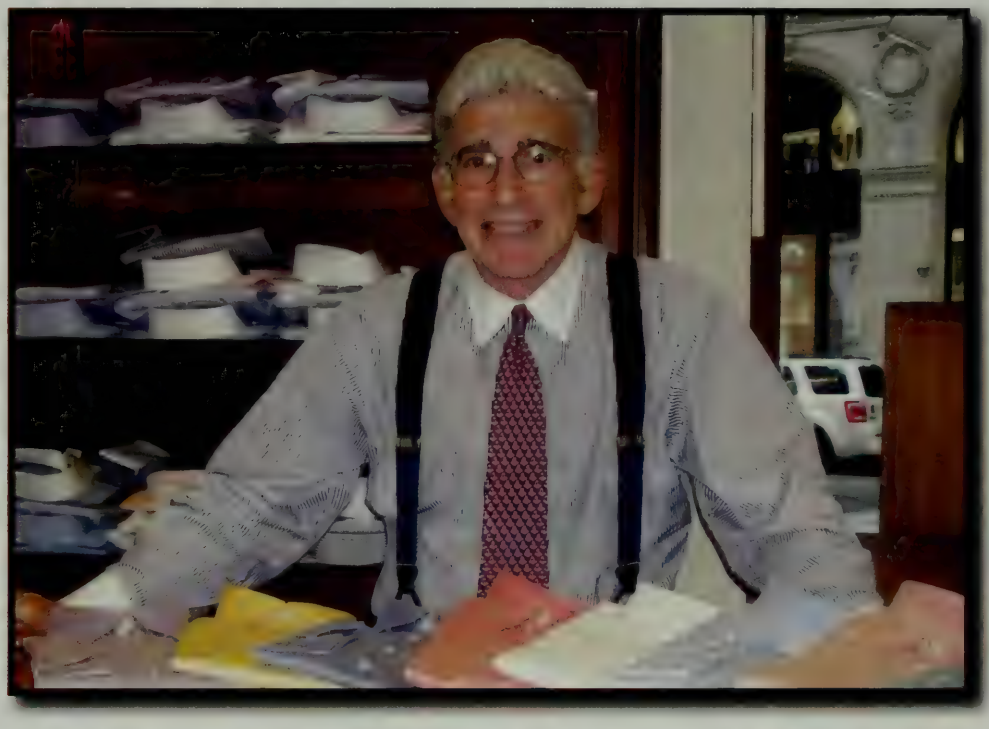
Marc Mandel

THE FIRST AMERICAN PERFORMANCE *of Mozart's C major piano concerto, K.467, took place on February 16, 1876, at the Music Hall in Boston; William Mason was soloist, with the Theodore Thomas Orchestra.*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF K.467 *were conducted by Alfredo Casella, with Walter Giesekeing as soloist, in January 1927. Since then, the work has also been given in BSO concerts led by Serge Koussevitzky (with soloists Lucille Monaghan, Gieseking, Emma Boynet, and Lukas Foss), Richard Burgin (with Robert Casadesus), Charles Munch (with Casadesus, Foss, and Seymour Lipkin), Erich Leinsdorf (with Christoph Eschenbach), Seiji Ozawa (with James Levine, an April 1975 performance in Chicago), Christoph Eschenbach (as conductor-pianist), Simon Rattle (with Emanuel Ax), Bernard Haitink (with Murray Perahia), Ozawa again (with Maria Tipo in December 1991, and with Peter Serkin on July 18, 1997, the most recent Tanglewood performance), and Roberto Abbado (with Gianluca Cascioli in November 1999, and the most recent subscription performances, in October 2002, with Mitsuko Uchida).*



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Richard Strauss

"Till Eulenspiegel's Merry Pranks," after the old rogue's tale, set in rondo form for large orchestra, Opus 28

RICHARD GEORG STRAUSS was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He completed "Till Eulenspiegels lustige Streiche" ("Till Eulenspiegel's Merry Pranks") on May 6, 1895, and the first performance was conducted by Franz Wüllner on November 5 that year, in Cologne.

THE SCORE OF "TILL EULENSPIEGEL" calls for piccolo, three flutes, three oboes and English horn, two clarinets, clarinet in D, and bass clarinet, three bassoons and contrabassoon, four horns plus four more ad lib., three trumpets plus three more ad lib., three trombones, bass tuba, timpani, snare drum, bass drum, cymbals, triangle, large rattle, and strings.

There was a real Till Eulenspiegel, born early in the fourteenth century near Brunswick and gone to his reward—in bed, not on the gallows as in Strauss's tone poem—in 1350 at Mölln in Schleswig-Holstein. Stories about him have been in print since the beginning of the sixteenth century, the first English version coming out around 1560 under the title *Here beginneth a merye Jest of a man that was called Howleglas* ("*Eule*" in German means "owl" and "*Spiegel*" "mirror" or "looking-glass"). The consistent and serious theme behind his jokes and pranks, often in themselves distinctly on the coarse and even brutal side, is that here is an individual getting back at society, more specifically the shrewd peasant more than holding his own against a stuffy bourgeoisie and a repressive clergy. The most famous literary version of *Till Eulenspiegel* is the one published in 1866 by the Belgian novelist Charles de Coster: set in the period of the Inquisition in the sixteenth century, it is also the most explicitly politicized telling of the story, and it is the source of one of the great underground masterpieces of 20th-century music, the oratorio *Thyl Claes* by the Russian-German composer Vladimir Vogel.

Strauss knew de Coster's book, and it seems also that in 1889 in Würzburg he saw an opera called *Eulenspiegel* by Cyrill Kistler, a Bavarian composer whose earlier opera *Kunihild* had a certain currency in the '80s and early '90s, and for which he was proclaimed as

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PROGRAMME.

Heinrich Zöllner – – Orchestral Fantasia, "Midnight at Sédan"
(First Time.)

Moritz Moszkowski – – Concerto for Violin, in C major, Op. 30

I. Allegro commodo (C major) - - - - 12-8
II. Andante (G major) - - - - - 4-4
III. Vivace (C major) - - - - - 4-4

Richard Strauss – – "Till Eulenspiegel's Merry Pranks," Op. 28
(First time.)

Ludwig van Beethoven Symphony No. 6, in F major, "Pastoral," Op. 68

I. The Awakening of Cheerful Feelings on Arriving in the Country: Allegro ma non troppo (F major) 2-4
II. Scene by the Brook-side Andante molto mosso (B flat major) - - - - - - 12-8
III. Merry Meeting of Country Folk: Allegro (F major) - - - - - - - - 3 4
IV. Thunderstorm, Tempest: Allegro (F minor) - 4 4
V. Shepherds' Song. Glad and Thankful Feelings after the Storm: Allegretto (F major) - - 6-8

Soloist, Mr. EMILE SAURET.

There will be no Rehearsal and Concert next week.

(551)

Program page from the first Boston Symphony performances of Strauss's "Till Eulenspiegel's Merry Pranks," on February 21 and 22, 1896, with Emil Paur conducting



Richard Strauss and his father, Franz

Wagner's heir. Indeed, Strauss's first idea was to compose an *Eulenspiegel* opera, an idea that appealed to him especially after the failure of his own exceedingly Wagnerian *Guntram* in 1894. He sketched a scenario and later commissioned another from Count Ferdinand von Sporck, the librettist of Kistler's *Kunihild*, but somehow the project never got into gear. "I have already put together a very pretty scenario," he wrote in a letter, "but the figure of Master Till does not quite appear before my eyes. The book of folk-tales only outlines a generalized rogue with too superficial a dramatic personality, and developing his character in greater depth, taking into account his contempt for humanity, also presents considerable difficulties."

But if Strauss could not see Master Till, he could hear him, and before 1894 was out, he had begun the tone poem that he finished on May 6, 1895. As always he could not make up his mind whether he was engaged in tone painting or "just music." To Franz Wüllner, who was preparing the first performance, he wrote:

I really cannot provide a program for *Eulenspiegel*. Any words into which I might put the thoughts that the several incidents suggested to me would hardly suffice; they might even offend. Let me leave it, therefore, to my listeners to crack the hard nut the Rogue has offered them. By way of helping them to a better understanding, it seems enough to point out the two Eulenspiegel motives [Strauss jots down the opening of the work and the virtuosic horn theme], which, in the most diverse disguises, moods, and situations, pervade the whole up to the catastrophe when, after being condemned to death, Till is strung up on the gibbet. For the rest, let them guess at the musical joke a Rogue has offered them.

On the other hand, for Wilhelm Mauke, the most diligent of early Strauss exegetes, the composer was willing to offer a more detailed scenario—Till among the market-women, Till disguised as a priest, Till paying court to pretty girls, and so forth—the sort of thing guaranteed to have the audience anxiously reading the program book instead of listening


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to the music, probably confusing priesthood and courtship anyway, wondering which theme represents "Till confounding the Philistine pedagogues," and missing most of Strauss's dazzling invention in the process. (Also, if you've ever been shown in a music appreciation class how to "tell" rondo form, forget it now.) It is probably useful to identify the two Till themes, the very first violin melody and what the horn plays about fifteen seconds later,* and to say that the opening music is intended as a "once-upon-a-time" prologue that returns after the graphic trial and hanging as a charmingly formal epilogue (with rowdily humorous "kicker"). For the rest, Strauss's compositional ingenuity and orchestral bravura plus your attention and fantasy will see to the telling of the tale.

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST UNITED STATES PERFORMANCE *Strauss's "Till Eulenspiegel" was given by the Chicago Symphony Orchestra on November 15, 1895, with Theodore Thomas conducting.*

THE FIRST BOSTON SYMPHONY PERFORMANCES OF "TILL EULENSPIEGEL" *were conducted by Emil Paur on February 21 and 22, 1896, subsequent BSO performances being given by Wilhelm Gericke, Karl Muck, Max Fiedler, Otto Urack, Pierre Monteux, Bruno Walter, Serge Koussevitzky, Charles Munch, Igor Markevitch, Richard Burgin, Erich Leinsdorf, Werner Torkanowsky, Josef Krips, William Steinberg, Michael Tilson Thomas, Eugen Jochum, Okko Kamu, Joseph Silverstein, Kurt Masur, Andrew Davis, Marek Janowski, David Wroe, Roberto Abbado, James Levine, David Robertson, Hans Graf (the most recent Tanglewood performance, on July 30, 2006), and Rafael Frühbeck de Burgos (the most recent subscription performances, in January 2008).*

* It is told that Strauss's father, probably both the most virtuosic and the most artistic horn player of his time, protested the unplayability of this flourish. "But Papa," said the composer, "I've heard you warm up on it every day of my life."

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Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Two collections of essays are also of interest: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press).

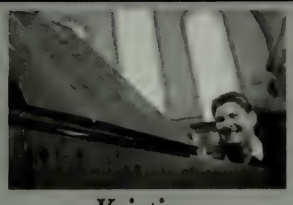
All twenty-four of Debussy's Preludes in the orchestrations by Colin Matthews are available on CD in performances by Sir Mark Elder with the Hallé Orchestra, on that orchestra's own label (Hallé). Pianists who have recorded the complete Debussy Preludes (i.e., Books I and II) include, among others, Claudio Arrau (Philips), Jean-Efflam Bavouzet (Chandos), Robert Casadesus (CBS Masterworks Portrait), Samson François (EMI), Walter Gieseking (EMI), Monique Haas (Warner Classics), Paul Jacobs (Ultima), Arturo Benedetti

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Michelangeli (Deutsche Grammophon), Jean-Yves Thibaudet (Decca), François-Joël Thiollier (budget-priced Naxos), and Krystian Zimerman (Deutsche Grammophon). Also noteworthy are recordings of Book I by Nelson Freire (Decca), Maurizio Pollini (Deutsche Grammophon), and Sergey Schepkin (Centaur).



A good place to start investigating the life and music of Frederick Delius is the website of the Delius Society in London, www.delius.org.uk. The article on Delius in the 2001 edition of Grove is by Robert Anderson and Anthony Payne, the latter having previously provided the entry in the 1980 edition. Specialist publications include *Frederick Delius: A Research and Information Guide* by Mary Christison, in the series of Routledge Music Biographies (Ashgate); *While Spring and Summer Sang: Thomas Beecham and the Music of Frederick Delius* by Lyndon Jenkins (also Ashgate), and the two-volume *Delius: A Life in Letters*, the first volume covering 1862-1908, the second 1909-1934 (Scolar Press; also Harvard University Press for Volume I). Readily available and inexpensive is *Delius As I Knew Him* by Eric Fenby, the English writer/composer who from 1928 to 1934 was assistant and companion to the elderly, ailing Delius (Dover paperback). Other books on the composer have included Fenby's *Delius*, in the series "The Great Composers" (Faber & Faber); Alan Jefferson's Delius in the "Master Musicians" series (Dent); *A Delius Companion*, edited by Christopher Redwood (Calder), and *Delius: A Life in Pictures* by Lionel Carley and Robert Threlfall (Oxford). Thomas Beecham's biography of the composer, *Frederick Delius*, was available in a paperback reprint at least for a while (Vienna House). Ken Russell's excellent 1968 biopic *Song of Summer*, an examination of Delius's life and music which takes as its starting point the relationship between Delius and his assistant Eric Fenby, is one of six hour-long documentaries, all made by Russell for BBC Television, included in the three-DVD set "Ken Russell at the BBC," issued in 2008 (BBC Warner; the subjects of the other five are Debussy, Elgar, Isadora Duncan, Henri Rousseau, and Dante Gabriel Rossetti).

Currently available recordings of *Paris: Song of a Great City* include those by Anthony Collins and the London Symphony Orchestra (Decca Eloquence), Andrew Davis with the

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The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (Harper-Perennial paperback). Peter Gay's *Mozart* is a concise, straightforward introduction to the composer's life, reputation, and artistry (Penguin paperback). *The Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon Keefe, is an important recent source of information (Cambridge University paperback). For deeper delving, there are also Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford); Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791*, which provides a full picture of the composer's final decade (Harper-Perennial paperback); Julian Rushton's *Mozart: His Life and Work*, in the "Master Musicians" series (Oxford); Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest paperback), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has been published separately as a new *New Grove Mozart* (Oxford paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Yale University Press).

Though published nearly twenty years ago, *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery, remains a valuable source of information (Norton). *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Robert Levin on the concertos (Schirmer). *A Guide to the Concerto*, edited by Robert Layton, includes a chapter by Denis Matthews on "Mozart and the Concerto" (Oxford paperback). Also useful is Philip Radcliffe's *Mozart Piano Concertos* in the series of BBC Music Guides (University of Washington paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Other older books that remain worth knowing are Cuthbert Girdlestone's *Mozart and his Piano Concertos* (Dover paperback) and Arthur Hutchings's *A Companion to Mozart's Piano Concertos* (Oxford paperback). Michael Steinberg's program note on Mozart's C major piano concerto, K.467, is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback).

Though Lars Vogt has not recorded Mozart's K.467, he has recorded the D minor concerto, K.466, and the A major concerto, K.488, with the Orchestra of the Salzburg Mozarteum under Ivor Boulton's direction (Oehms Classics). For a recording of the C major concerto, K.467, the options include—listed alphabetically by soloist—Géza Anda's with the Camerata Academica of the Salzburg Mozarteum (Deutsche Grammophon), Daniel

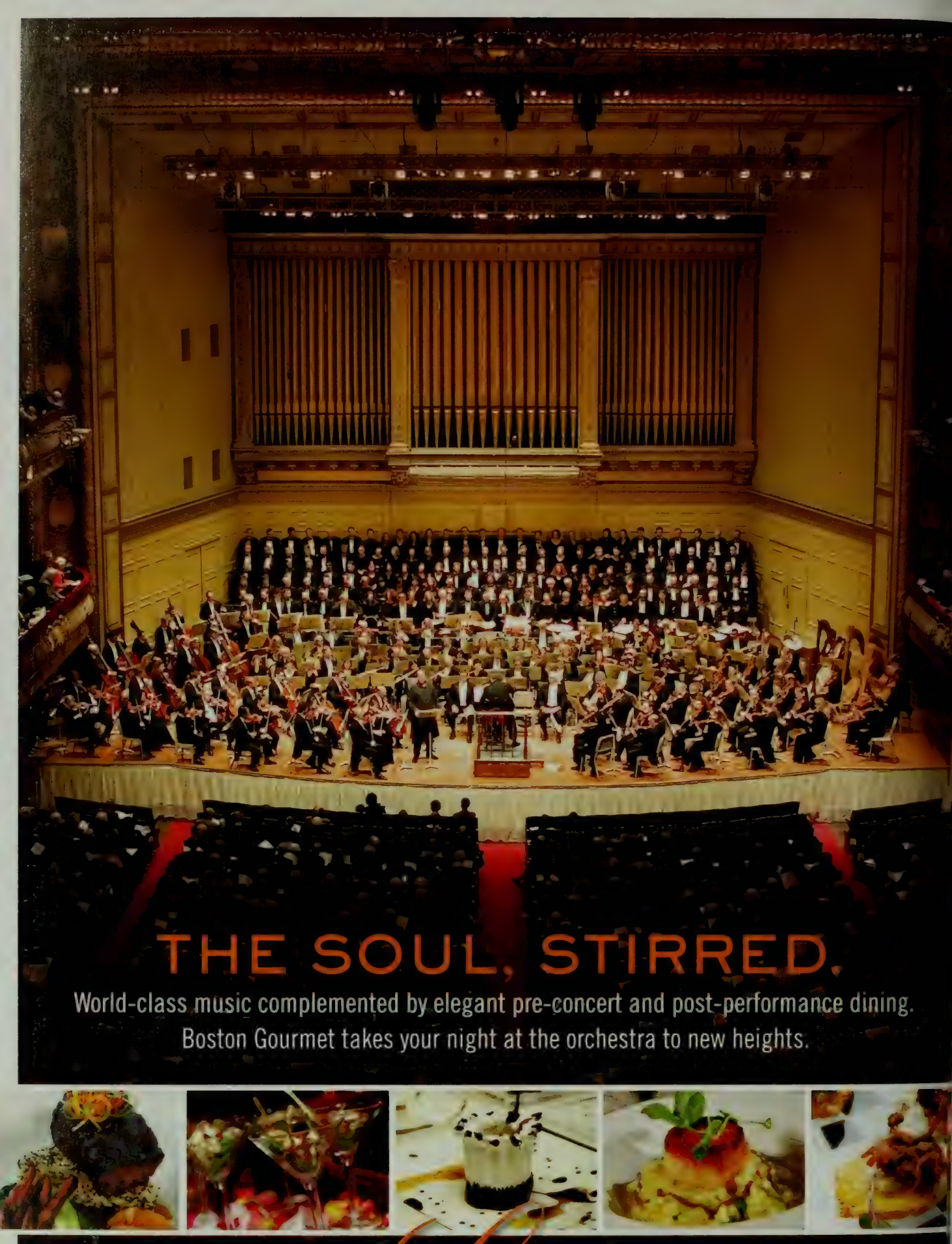
Barenboim's with the English Chamber Orchestra (EMI) and more recently with the Berlin Philharmonic (Warner Classics), Alfred Brendel's with Sir Neville Marriner and the Academy of St. Martin in the Fields (Philips), Jenő Jandó's with András Ligeti and the Concentus Hungaricus (Naxos), Murray Perahia's with the English Chamber Orchestra (Sony), Mitsuko Uchida's with Jeffrey Tate and the English Chamber Orchestra (Philips), and Christian Zacharias's as soloist and conductor with the Lausanne Chamber Orchestra (MD&G).



The biggest biography of Richard Strauss is still Norman Del Mar's three-volume *Richard Strauss*, which gives equal space to the composer's life and music (Cornell University paperback); *Till Eulenspiegel* receives detailed consideration in Volume I. More recent books on Strauss include Tim Ashley's *Richard Strauss* in the well-illustrated series "20th-Century Composers" (Phaidon paperback); *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback), and *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press) by Michael Kennedy, who also wrote *Richard Strauss* in the "Master Musicians" series (Oxford paperback) and whose Strauss article in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Strauss entry in the 2001 edition of The New Grove is by Bryan Gilliam.

The Boston Symphony Orchestra recorded *Till Eulenspiegel* with William Steinberg conducting in 1970, with Charles Munch in 1961, and with Serge Koussevitzky in 1945 (all for RCA). Other recordings of varying vintage include (alphabetically by conductor) Karl Böhm's with the Dresden Staatskapelle and the Berlin Philharmonic (both Deutsche Grammophon), Christoph von Dohnányi's with the Cleveland Orchestra (London), Wilhelm Furtwängler's either live with the Berlin Philharmonic (Deutsche Grammophon) or studio-recorded with the Vienna Philharmonic (EMI), Herbert von Karajan's with the Vienna Philharmonic (London/Decca "Legends") or the Berlin Philharmonic (Deutsche Grammophon), Rudolf Kempe's with the Staatskapelle Dresden (EMI), James Levine's live with the Munich Philharmonic (Oehms), Georg Solti's with the Chicago Symphony (London), and George Szell's with the Cleveland Orchestra (Sony Classical), not to mention Strauss's own, from 1929 with the Berlin Staatskapelle (various labels, including Dutton, Preiser, and Symposium). The conductor Clemens Krauss, who worked closely with Strauss and led the premieres of several of his operas, recorded many of the tone poems for Decca in the 1950s with the Vienna Philharmonic; his recording of *Till Eulenspiegel* is available on a CD reissue together with Krauss's recordings of *Don Juan* and *Don Quixote*, the latter featuring cellist Pierre Fournier (Testament).

Marc Mandel



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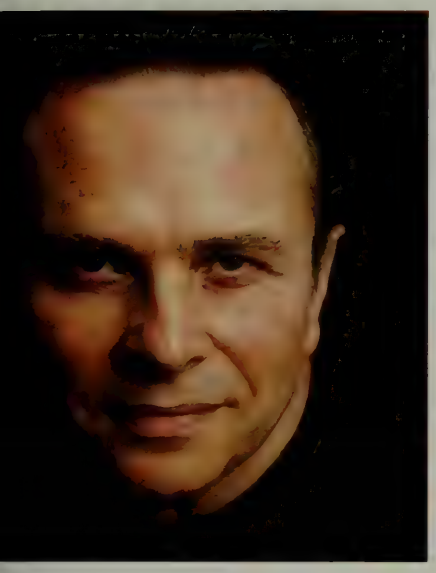
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Guest Artists



Sir Mark Elder, CBE

Music director of the Hallé Orchestra since September 2000, Sir Mark Elder was music director of English National Opera (1979-1993), principal guest conductor of the City of Birmingham Symphony Orchestra (1992-1995), and music director of the Rochester Philharmonic Orchestra (1989-1994). He has also been principal guest conductor of the BBC Symphony Orchestra and the London Mozart Players. Mr. Elder works regularly with leading symphony orchestras, including the Berlin Philharmonic, Orchestre de Paris, Chicago Symphony, Boston Symphony, Royal Concertgebouw Orchestra, Munich Philharmonic, and London Symphony. In the United Kingdom he enjoys close associations with both the London Philharmonic and the Orchestra of the Age of Enlightenment. His longstanding annual appearances at the Proms in London have included the internationally televised Last Night of the Proms in 1987 and 2006, and, since 2003, performances with the Hallé Orchestra. He appears regularly at the Royal Opera House–Covent Garden, the Metropolitan Opera in New York, the Opéra National de Paris, Lyric Opera of Chicago, Glyndebourne Festival Opera, and the Bayerische Staatsoper Munich. Other guest engagements have taken him to the Bayreuth Festival (where he was the first English conductor to conduct a new production), Amsterdam, Zurich, Geneva, Berlin, and Sydney. During his years at ENO the company garnered international acclaim for its work in London and on tour to the United States and Russia. He has recorded with the Hallé Orchestra, London Philharmonic, City of Birmingham Symphony Orchestra, BBC Symphony Orchestra, the Orchestra of the Age of Enlightenment, the Orchestra of the Royal Opera House, and the Rochester Philharmonic, as well as with English National Opera. In 2003 the Hallé launched its own CD label; the first releases have met with universal critical acclaim, including Gramo-

phone Awards for *The Dream of Gerontius* in 2009 and for *Götterdämmerung* and Elgar's Violin Concerto in 2010. In collaboration with Barrie Gavin, he made a 1994 film about Verdi for BBC-TV, which was followed by a similar project on Donizetti for German television in 1996. He recently recorded Donizetti's *Dom Sébastien, Imelda de' Lambertazzi, Linda di Chamounix*, and *Maria di Rohan*. Recent and forthcoming guest engagements include the Boston Symphony, Chicago Symphony, Royal Concertgebouw, Russian National Orchestra, Netherlands Radio Philharmonic, Budapest Festival Orchestra, Gothenburg Symphony Orchestra, Tonhalle-Orchester Zurich, Gürzenich Orchester, London Philharmonic, London Symphony, and the OAE. He conducted both the Hallé and the Australian Youth Orchestra in two of this year's BBC Proms. Recent and upcoming operatic engagements include *King Roger* at the Bregenz Festival, *Billy Budd* for Glyndebourne, *Ariadne auf Naxos, Elektra, I Capuleti e i Montecchi, Adriana Lecouvreur*, and *The Tsar's Bride* for Covent Garden, and *Tannhäuser* in Paris. Sir Mark Elder was knighted in 2008 and was awarded the CBE in 1989. He won an Olivier Award in 1991 for his outstanding work at ENO and in May 2006 was named Conductor of the Year by the Royal Philharmonic Society. Sir Mark Elder made his Boston Symphony Orchestra debut at Tanglewood in July 2004 with a program of Vaughan Williams, Stravinsky, Debussy, and Elgar. Subsequent BSO appearances included his return to Tanglewood in 2007 for two concerts (a Strauss/Mahler/Delius/Sibelius program, and an all-Beethoven program), and his subscription series debut in February 2008 with music of Sibelius and Shostakovich.



Lars Vogt

Lars Vogt has rapidly established himself as one of the leading pianists of his generation. Born in the German town of Düren in 1970, he first came to international attention by winning second prize at the 1990 Leeds International Piano Competition. Since then he has pursued an active career encompassing major concerto and recital performances throughout Europe, Asia, and North America. An EMI recording artist, Mr. Vogt has made fifteen discs for the label, including Hindemith's *Kammermusik* No. 2 with the Berlin Philharmonic and Claudio Abbado, and, with the City of Birmingham Symphony Orchestra and Sir Simon Rattle, the Schumann and Grieg concertos and the first two Beethoven concertos. He has also made sev-

eral solo and chamber recordings for EMI. Lars Vogt was appointed the first-ever "pianist-in-residence" for the Berlin Philharmonic during the 2003-04 season, in which capacity he devised four chamber programs with members of the orchestra and performed Beethoven's Piano Concerto No. 1 with Sir Simon Rattle in Salzburg and Berlin. Other major orchestral appearances in recent seasons have included the New York Philharmonic, Chicago Symphony, Boston Symphony, NHK Symphony, London Symphony, Royal Concertgebouw, Orchestre de Paris, Chamber Orchestra of Europe, Vienna Philharmonic, Bayerische Staatsorchester, Dresden Staatskapelle, and Santa Cecilia in Rome. During the 2008-09 season Lars Vogt performed music of Brahms at the BBC Proms and music of Mozart at the Salzburg Festival. In Germany he appeared twice with the Berlin Philharmonic and toured with the Czech Philharmonic. Other concerto engagements included the Vienna Symphony, Munich Philharmonic, London Symphony, Philharmonia Orchestra, Zurich Tonhalle, Danish National Radio, Swedish Radio, and RAI Turin. In the United States he made return visits to the National, Pittsburgh, and Houston symphonies. In Asia he performed with the Seoul Philharmonic, and in Tokyo and Beijing with the Salzburg Mozarteum. In 2009-10 Lars Vogt returned to the Berlin Philharmonic under Sir Simon Rattle, opened the Paris season for the Orchestre Philharmonique de France under music director Myung-Whun Chung, returned to the Los Angeles Philharmonic and Toronto Symphony, and appeared with the Maggio Musicale in Florence, the Philharmonia Orchestra, National Orchestra of Spain, Warsaw Philharmonic, and Rotterdam Philharmonic. He collaborated in recital with Thomas Quasthoff in Salzburg and Lucerne. Other chamber appearances took him to Rome, Philadelphia, and New York. He was a featured guest artist at the Mozartwoche in Salzburg, where he performed Mozart concertos with both the Vienna Philharmonic under Christoph Eschenbach and the Mahler Chamber Orchestra under Daniel Harding. Lars Vogt enjoys a high profile as a recitalist and chamber musician, making recent appearances in London, Paris, Munich, Madrid, Rome, Istanbul, and New York. In June 1998 he founded his own festival, known as "Spannungen," in Heimbach, Germany; the festival's huge success has been marked by the release of ten live recordings on EMI. Mr. Vogt enjoys regular partnerships with musical colleagues such as Christian Tetzlaff and also collaborates with actor Klaus-Maria Brandauer and comedian Konrad Beikircher. In Germany, he has also initiated an education project called "Rhapsody in School." Lars Vogt made his Boston Symphony Orchestra debut at Tanglewood in August 2004 with Beethoven's Piano Concerto No. 1, returned to Tanglewood in August 2006 as soloist in Beethoven's *Emperor* Concerto, and made his subscription series debut with Beethoven's Piano Concerto No. 3 in October 2007, his most recent appearance with the orchestra.

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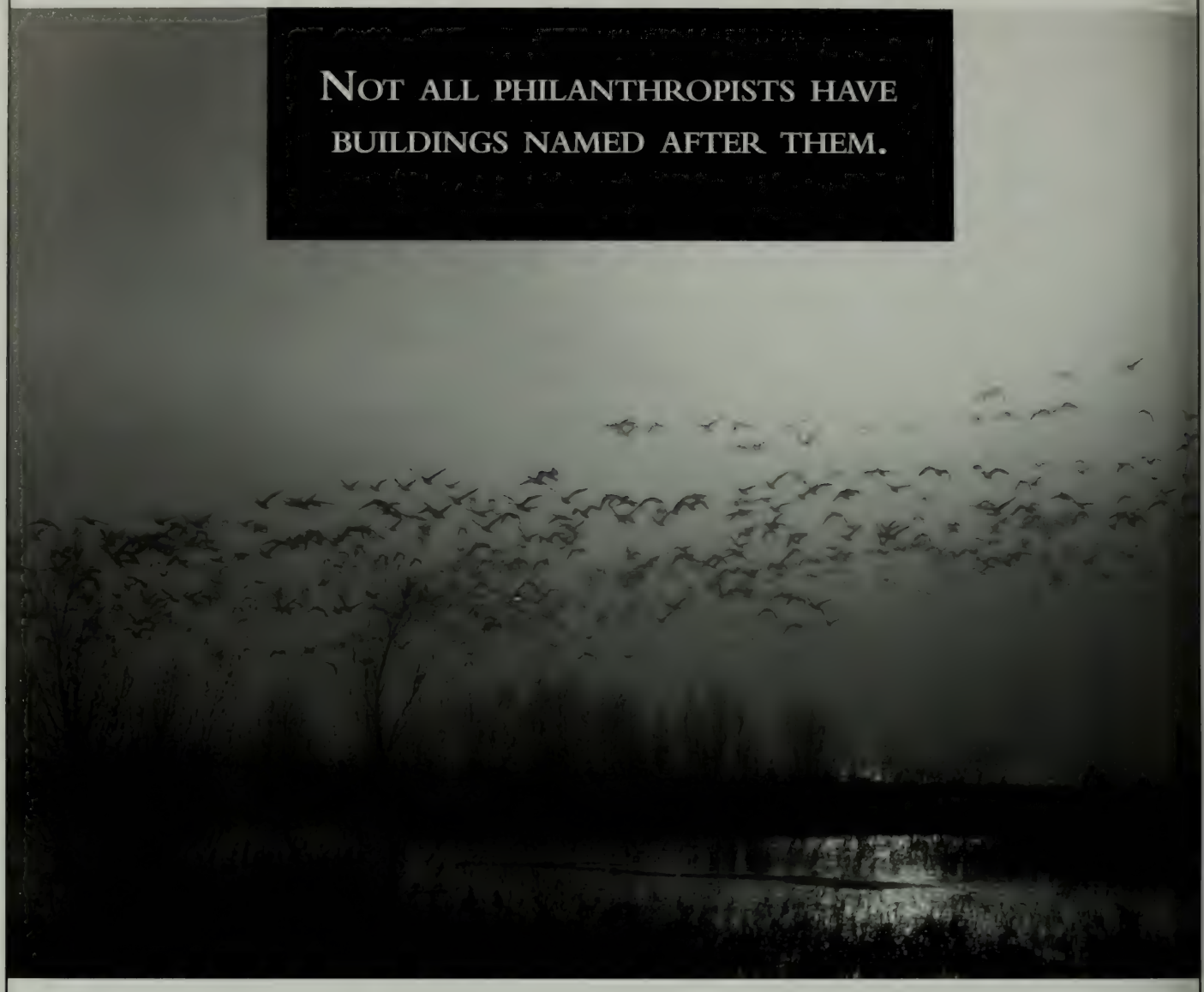
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Thursday, January 20, 8pm
Friday, January 21, 1:30pm
Saturday, January 22, 8pm
Tuesday, January 25, 8pm

LORIN MAAZEL conducting

TCHAIKOVSKY — SUITE NO. 3 IN G, OPUS 55
Elégie. Andante molto cantabile
Valse mélancolique. Allegro moderato
Scherzo: Presto
Theme and Variations: Andante con moto

{ I N T E R M I S S I O N }

STRAVINSKY — "THE SONG OF THE NIGHTINGALE," SYMPHONIC POEM
Presto—Andantino—*Chinese March*—Poco più mosso—
Tempo giusto—*Song of the Nightingale*: Adagio—
Presto—Vivace—*The Mechanical Nightingale Plays*:
Moderato—Larghetto—Maestoso e piano

SCRIABIN — "THE POEM OF ECSTASY," OPUS 54

PRE-CONCERT TALKS BY HARLOW ROBINSON OF NORTHEASTERN UNIVERSITY

Following upon his return in 2009-2010 to the BSO podium after more than thirty-five years, this season the illustrious American conductor Lorin Maazel brings a program anchored by Alexander Scriabin's lushly exotic *Poem of Ecstasy*, completed in 1908, which features kaleidoscopic orchestral effects including a major role for the Symphony Hall organ. Equally exotic but on a smaller scale is a 1917 Stravinsky work, *The Song of the Nightingale*. This symphonic poem of music from his opera *The Nightingale* is based on a Hans Christian Andersen fairy tale with a Chinese theme and features significant solo parts for flute and violin, expanding on the vocal music of the original. Tchaikovsky's light, familiar Suite No. 3 for orchestra opens these concerts. All three works are relative concert rarities: the Tchaikovsky has not been played by the BSO since 2001, the Stravinsky not since 1986, and the Scriabin not since 1992.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Thursday 'D' January 20, 8-9:55
Friday 'A' January 21, 1:30-3:25
Saturday 'B' January 22, 8-9:55
Tuesday 'C' January 25, 8-9:55

LORIN MAAZEL, conductor

TCHAIKOVSKY	Suite No. 3
STRAVINSKY	*The Song of the Nightingale*
SCRIABIN	*The Poem of Ecstasy*

Sunday, January 23, 3pm
Jordan Hall, New England Conservatory

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and (in the Stravinsky)
JACQUELINE KNAPP (Narrator)
MICHAEL ARONOV (Soldier)
LELAND GANTT (Devil)

LIEBERMANN	Sonata for flute and piano, Op. 23
MOZART	Quintet in E-flat for piano and winds, K.452
STRAVINSKY	*L'Histoire du soldat* (complete, with narration)

Thursday 'B' January 27, 8-9:55
Friday 'B' January 28, 1:30-3:25
Saturday 'A' January 29, 8-9:55
Tuesday 'B' February 1, 8-9:55

CHRISTOPH VON DOHNÁNYI, conductor
ELIZABETH ROWE, flute
JOHN FERRILLO, oboe
ARABELLA STEINBACHER, violin

LIGETI	Double Concerto for flute and oboe
MOZART	Violin Concerto No. 4 in D, K.218
DVOŘÁK	Symphony No. 7

Thursday 'D' February 3, 8-10:05
Friday 'A' February 4, 1:30-3:35
Saturday 'A' February 5, 8-10:05
Tuesday 'C' February 8, 8-10:05

SAKARI ORAMO, conductor
RADU LUPU, piano

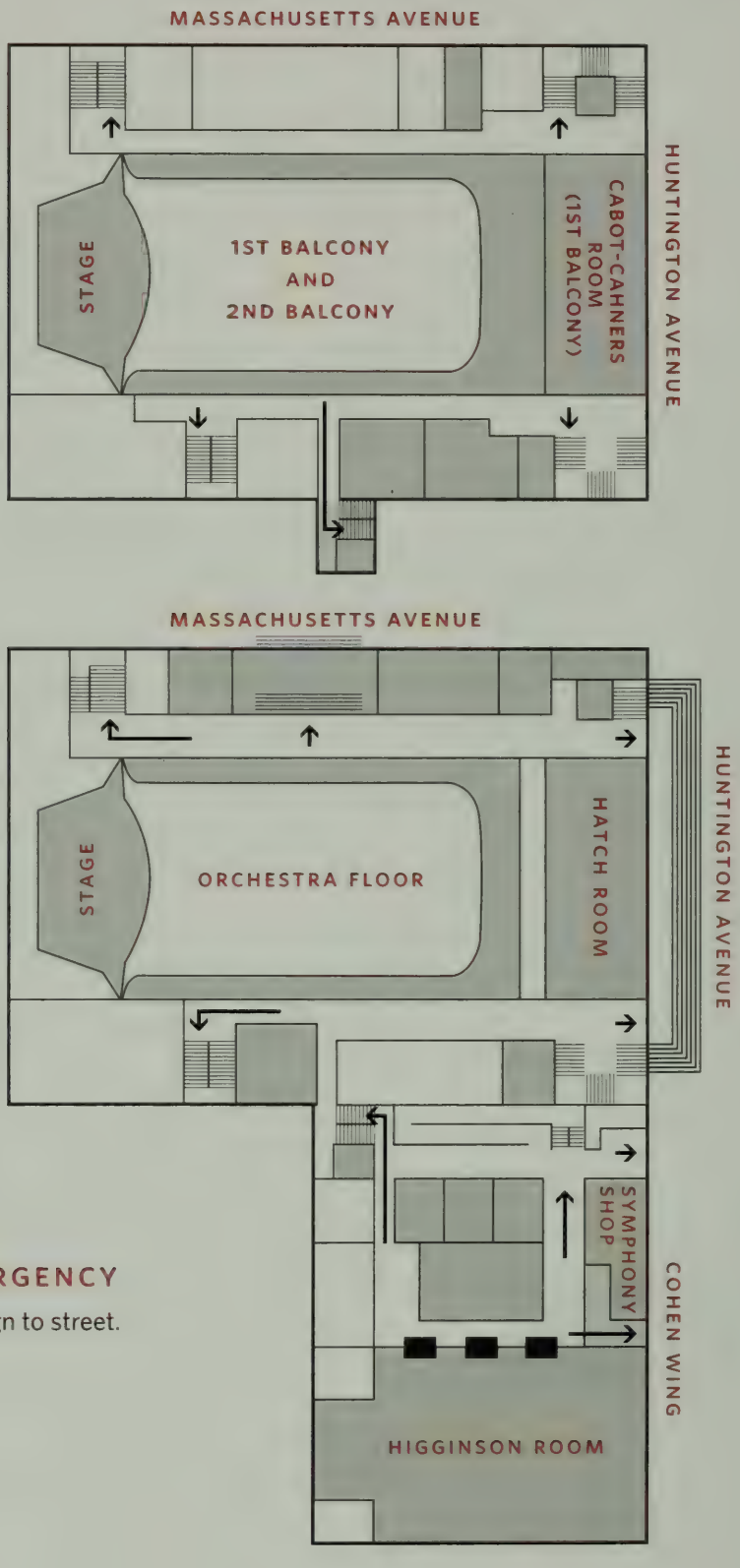
MUSSORGSKY	*Night on Bald Mountain*
BEETHOVEN	Piano Concerto No. 3
PROKOFIEV	Symphony No. 6

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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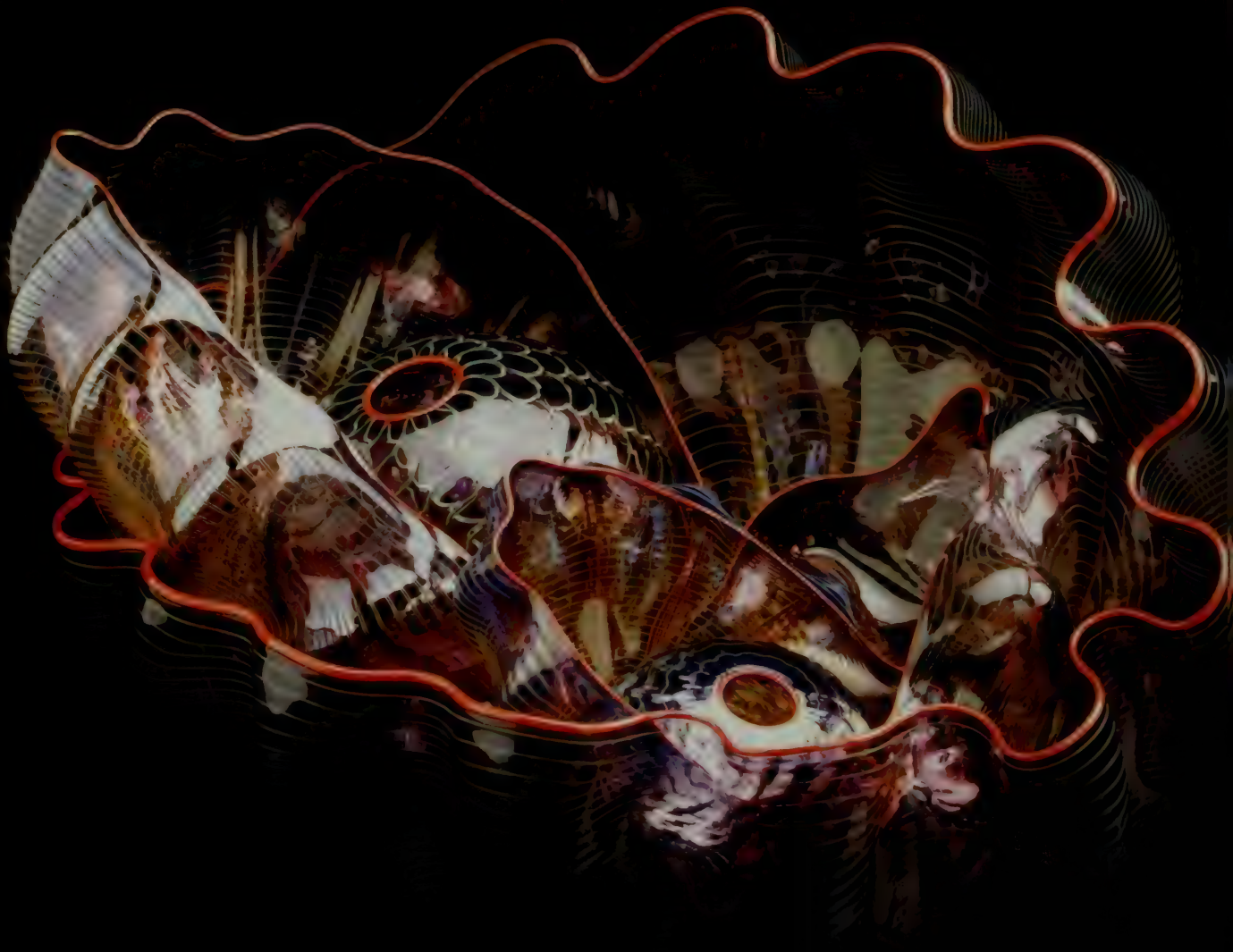
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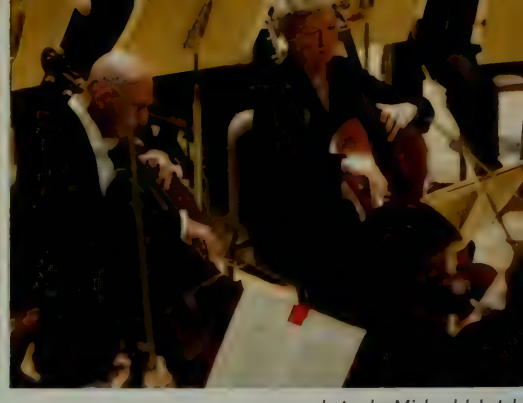
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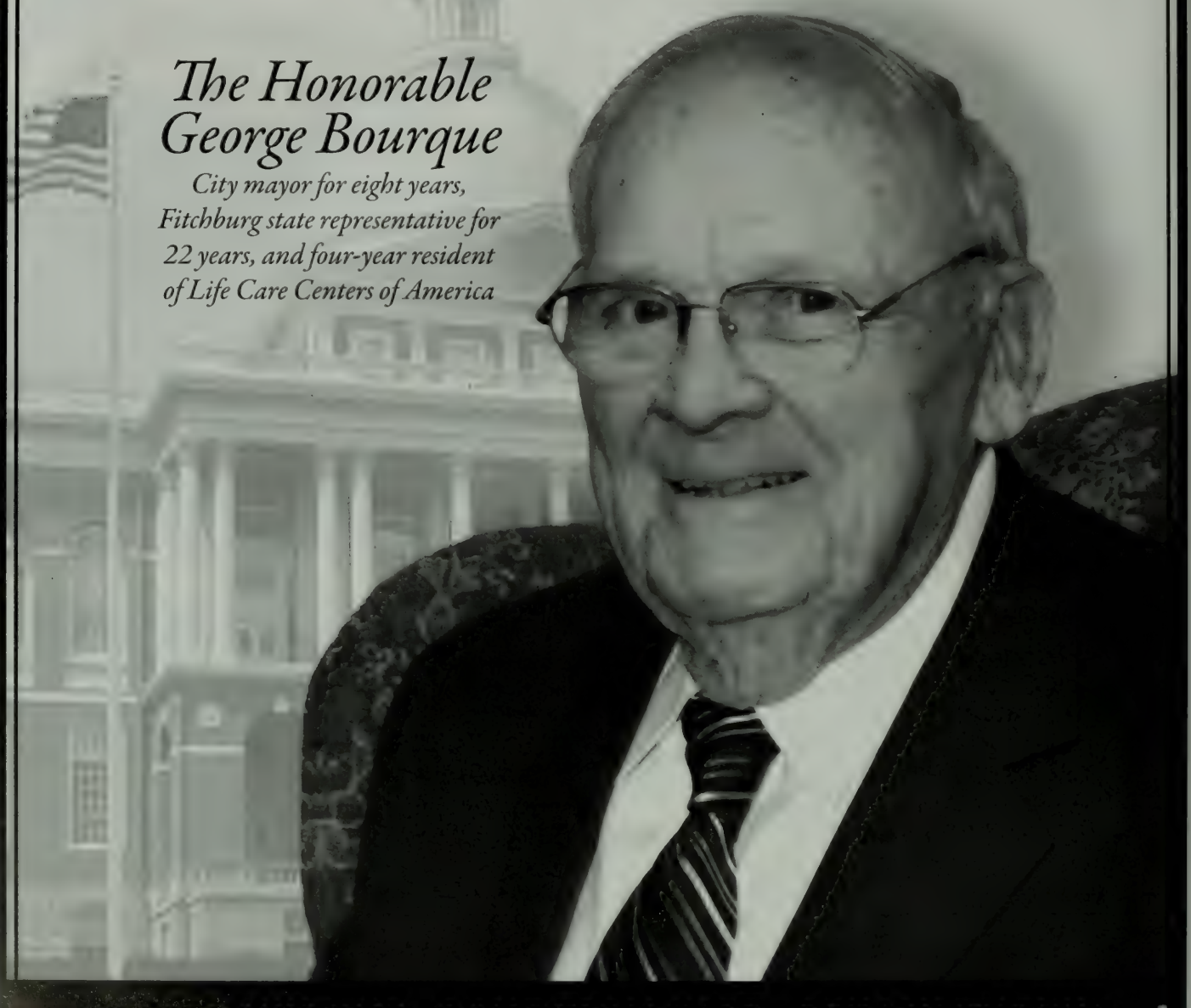
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BSO News

BSO Music Director James Levine Receives Columbia University's Ditson Conductor's Award

This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. "In his tenure as music director of the Boston Symphony Orchestra, James Levine has commissioned, programmed, and conducted an impressive number of contemporary American works," said Fred Lerdahl, secretary of the Alice M. Ditson Fund and the Fritz Reiner Professor of Musical Composition at Columbia. "The Ditson Fund is pleased to honor Levine for this exemplary commitment, which revives the Koussevitzky/Boston Symphony Orchestra legacy of commissioning and performing contemporary American music." The Alice M. Ditson Fund at Columbia established the Ditson Conductor's Award in 1945. It is the oldest award honoring conductors for their support of American music; previous recipients have included Mstislav Rostropovich, Leopold Stokowski, Leonard Bernstein, and Eugene Ormandy. Maestro Levine received the award at Symphony Hall on Saturday, November 27, prior to that evening's BSO concert, which included John Harbison's Symphony No. 1. The award was presented by contemporary music conductor Jeffrey Milarsky, who is a senior lecturer in music at Columbia and music director of the Columbia University Orchestra, as well as a member of the conducting faculty at the Juilliard School and artistic director of the AXIOM Ensemble, Juilliard's contemporary music group.

Boston Symphony Chamber Players Sunday, January 23, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players perform the second Sunday-afternoon concert of their 2010-11 series in Jordan Hall at the New England Conservatory this Sunday, January 23, at 3 p.m. The program includes Lowell Liebermann's Sonata for flute and piano, Opus 23, Mozart's Quintet in E-flat for piano and winds, K.452, with guest pianist Jonathan Bass, and Stravinsky's complete *Soldier's Tale* with actors and narrator. Single tickets are $37, $28, and $21, available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street. The Chamber Players' four-concert Jordan Hall series will continue with music of Kurtág, Brahms, and Schubert on Sunday, April 3, and conclude on Sunday, May 1, with an all-French program of music by Dutilleux, Tomasi, Ravel, Debussy, and Françaix.


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BSO Grammy Award on Display at Symphony Hall

The Grammy Award won by James Levine and the BSO for Best Orchestral Performance of 2009—for their live recording of Ravel's complete *Daphnis et Chloé*, featuring the Tanglewood Festival Chorus and taken from the opening concerts of the 2007-08 subscription season—is currently on display in the exhibit case on the orchestra level in the Massachusetts Avenue corridor. This is the first Grammy Award for the orchestra on its own label, BSO Classics. Other live performances by James Levine and the Boston Symphony Orchestra available on BSO Classics include Brahms's *Ein deutsches Requiem* with the Tanglewood Festival Chorus and soloists Christine Schäfer and Michael Volle; Mahler's Symphony No. 6; a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*), and William Bolcom's Eighth Symphony (written for the BSO and the Tanglewood Festival Chorus) and *Lyric Concerto* (with flutist James Galway).

Two February Sessions of "BSO 101: Are You Listening?," Wednesday, February 2, and Wednesday, February 16, 5:30-6:45 p.m. in Symphony Hall

Join BSO Director of Program Publications Marc Mandel at Symphony Hall for the next two sessions of "BSO 101: Are You Listening?"—the BSO's new, free adult education series—on Wednesday, February 2, and Wednesday, February 16, from 5:30-6:45 p.m. Free to anyone interested, each session is designed to enhance your listening ability while focusing on selected music to be performed by the BSO in upcoming concerts, followed by a reception offering beverages, hors d'oeuvres, and an opportunity to share your thoughts with all involved. No prior training is required; nor do you need to have attended a previous session, since each is self-contained. The February 2 session (postponed from January 12 due to the anticipated snowstorm) will focus on illustrative music, using selections by Mussorgsky, Berlioz, and music of Tchaikovsky, Sibelius, and Thomas Adès inspired by Shakespeare's *The Tempest*. The February 16 session (recently added to the schedule) will focus on Mozart's Symphony No. 41, *Jupiter*, as a model of symphonic form in general and an example of Mozart's individual musical style in particular. (The season's final session, on Wednesday, March 30, will examine the contrasting musical vocabularies of Sibelius, Berlioz, and Ravel.) Admission is free, but please e-mail customerservice@bso.org to reserve your place for the date or dates you are planning to attend.

The BSO's 2011 Concerto Competition

Each year the Boston Symphony Orchestra hosts a Concerto Competition for advanced high school instrumentalists who reside in Massachusetts. The Concerto Competition is open to 10th-, 11th-, and 12th-grade instrumentalists who are at an advanced level in their musical study. Administered in two rounds, the competition takes place at Symphony Hall between January and March each year, and the two First Place winners then perform their concerto either with the Boston Pops at a spring concert or with the BSO in a Youth and Family Concert. The BSO's Concerto Competition originated in 1959, when Harry Ellis Dickson founded the series of BSO Youth Concerts that continues to this day. Jonah Park Ellsworth, winner of the 2010 Concerto Competition and currently an 11th-grade student at Cambridge Rindge and Latin School, will be performing with the Boston Symphony Orchestra at the next BSO Family Concert on Saturday, February 19, 2011. The application deadline for the 2011 Concerto Competition is Friday, February 18, and the process will conclude with a final round of auditions on March 29. The application can be downloaded at www.bso.org.

Pre-Concert Talks

The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductors. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Harlow Robinson of Northeastern University discusses Tchaikovsky, Stravinsky, and Scriabin. In the weeks ahead, Helen Greenwald of the New England Conservatory discusses Ligeti, Mozart, and Dvořák (January 27-February 1) and Harlow Robinson discusses Mussorgky, Beethoven, and Prokofiev (February 3-8).

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2010-2011 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

The Marie L. Audet and Fernand Gillet Concerts, January 21 and 22, 2011

In recognition of a bequest from Marie L. Audet Gillet, the first pair of Friday-afternoon and Saturday-evening Boston Symphony concerts of the new year is dedicated to the memory of Mrs. Gillet and her husband, the late Fernand Gillet, who was the BSO's principal oboe from 1925 to 1946. Mrs. Gillet's bequest endows in perpetuity two subscription concerts each year, in memory of her and her husband. The first such concerts were given in January 1990.

Throughout her eighty-nine years, Marie Gillet was surrounded by glorious music that brought her much joy and pleasure. Married to Fernand Gillet for almost fifty years, she devoted much of her life to teaching piano privately and at the New England Conservatory of Music, and attending Boston Symphony concerts in Symphony Hall and at Tanglewood. She maintained a very special relationship with several of her "pupils" until her death



in October 1988. Mrs. Gillet's love for and devotion to the Boston Symphony Orchestra spanned more than sixty years. A faithful subscriber to the Friday-afternoon concerts through the 1987 season, she was a member of the Higginson Society from its inception and regularly attended special events, including the luncheon in the spring of 1987 for those who had been attending BSO concerts for fifty years or more. The Tanglewood Music Center was very important to her; in 1983 she endowed two Guarantor Fellowships—the Fernand Gillet Fellowship for an oboe student and the Marie L. Audet Gillet Fellowship for a piano student.

Born in Paris, oboist Fernand Gillet (1882-1980) performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him to join the Boston Symphony Orchestra in 1925 as principal oboe, a position he held for twenty-one years. During the course of his seventy-five-year teaching career he served on the faculties of the Tanglewood Music Center, the New England Conservatory, and Boston University; the New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees; and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the Croix de Guerre for his service in the French Flying Corps during World War I.

BSO Corporate Sponsor of the Month: The Connolly Group at Morgan Stanley Smith Barney

Did you know that there are more than 400 businesses and corporations that support the Boston Symphony Orchestra, Inc.? You can lend your support to the BSO by supporting the companies who support us. Each month, we spotlight one of our corporate supporters as the BSO Corporate Partner of the Month. This month's partner is The Connolly Group at Morgan Stanley Smith Barney.

The Connolly Group led by Dick Connolly at Morgan Stanley Smith Barney views the arts as a vital part of the fabric of one's day-to-day experience. Mr. Connolly believes it is essential to a rich community that live music performance be widely available. He has chaired, co-chaired, and been a committee member for both "Presidents at Pops" and "A Company Christmas at Pops" since 1983, and currently serves as an overseer of the Boston Symphony Orchestra. He is committed to the organization and its mission to ensure that greater Boston remains abundant in the arts both today and for many years to come.

When you listen to a masterpiece delivered by artists at the top of their craft, walk into a theater, or learn to make music, you are being given the opportunity to see your world in a different way. This kind of perspective is valuable in any industry, which is why The Connolly Group at Morgan Stanley Smith Barney will continue to support efforts that seek to elevate the arts and those who participate in them, and to make creative learning widely available at an early age.

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Get Closer to the Music: Become a Friend of the BSO

Starting at just $75, a Friends of the BSO membership brings you closer to the music you love to hear. As a Friend, you will receive exclusive benefits including the BSO's online newsletter *InTune,* which gives an insider's view of life at the BSO, as well as advance announcements about special Friends activities such as invitation-only BSO and Pops working rehearsals. Other benefits of membership, depending on giving level, include opportunities to engage with BSO musicians in person, advance ticket ordering opportunities, Symphony Shop discounts, and much more. In addition, Friends not only get closer to the BSO, but also enjoy connecting with

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Orchestrate Your Legacy: Join the Walter Piston Society

When you establish a legacy gift to the Boston Symphony Orchestra, you will become a member of the Walter Piston Society—a group of the BSO's loyal supporters who help ensure that future generations will continue to enjoy the BSO's extraordinary performances. Named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the BSO, Pops, and/or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact Jill Ng, Senior Major and Planned Giving Officer, at (617) 638-9274 or jng@bso.org.

BSO Members in Concert

BSO principal oboe John Ferrillo and associate principal bassoon Richard Ranti are among the performers in "A Feast of Baroque Concertos" at New England Conservatory's Jordan Hall on Monday, January 24, at 7:30 p.m. The program includes concertos by J.S. Bach, Quantz, and Telemann, as well as the world premiere of a concerto by NEC's Larry Thomas Bell. Others performing include Aldo Abreu, recorder, Nina Barwell, flute, Jackie DeVoe, flute, Kenneth Radnofsky, saxophone, Julia McKenzie, violin, Eli Epstein, horn, James Mosher, horn, and Kyoko Hida, oboe and battaglia, as well as a string orchestra composed of NEC faculty members. Admission is free.

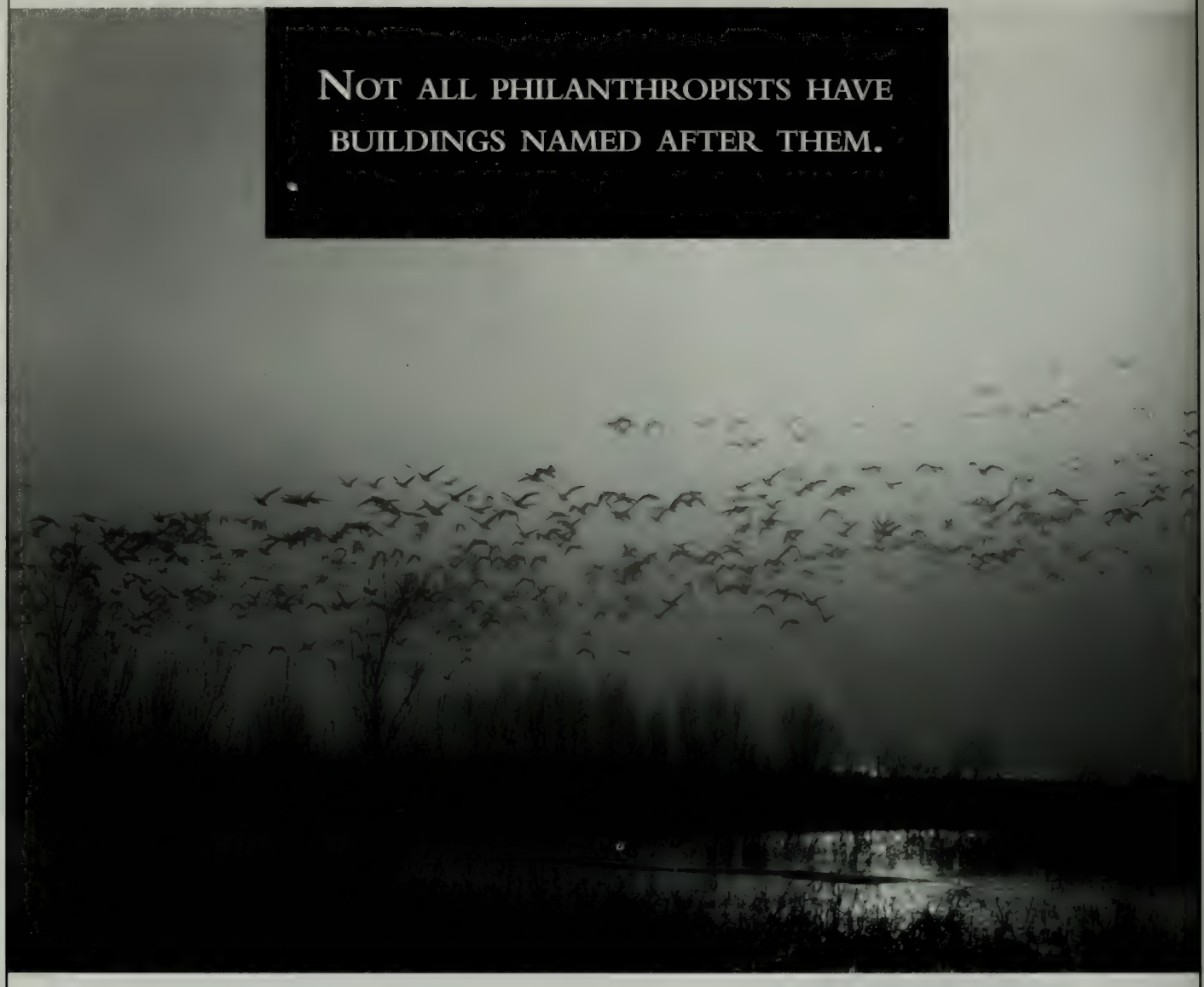
Collage New Music, founded by BSO percussionist Frank Epstein, performs Missy Mazzoli's *Still Life with Avalanche*, David Liptak's *Govine vagha*, Martin Boykan's *Elegy*, and Fred Lerdahl's *Fantasy Etudes* and *Chasing Goldberg* on Monday, January 24, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

Ronald Knudsen leads the New Philharmonia Orchestra and musical friends from partner student organizations in the second of their 2010-11 "Family Discovery" concerts, a program entitled "Beethoven: The Musical Genius," on Sunday, January 30, at 3 p.m. at the Newton Cultural Center, 225 Nevada Street. Tickets are $15, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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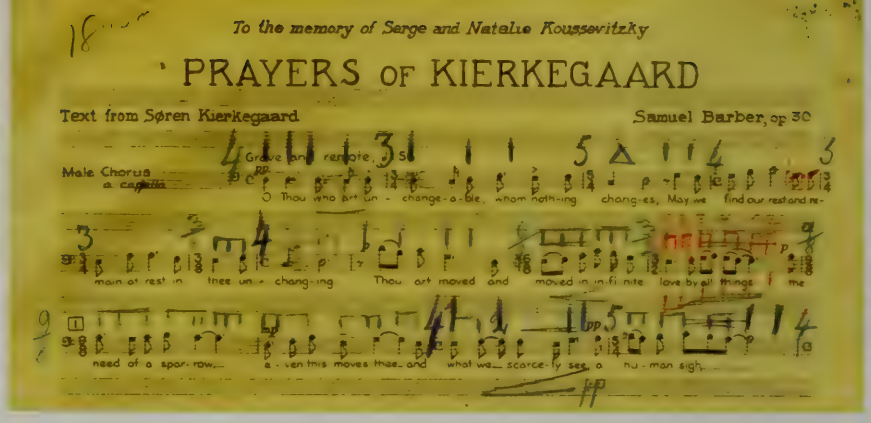
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings, which document countless facets of the orchestra's history—music directors, players and instrument sections, and composers, as well as the world-famous acoustics and architectural features of Symphony Hall.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a continuation of last year's survey of BSO concertmasters, this year with a special emphasis on Joseph Silverstein (concertmaster, 1962-1984), as well as photographs and documents relating to the history of the BSO's string section;
- a display case devoted to former BSO flutist James Pappoutsakis (orchestra member, 1937-1978) highlighting his background, career, and legacy, and displaying for the first time memorabilia donated to the BSO Archives by Mrs. Pappoutsakis in 1995; and
- a display case devoted to the bassoonists of the Boston Symphony Orchestra.

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- an exploration of Charles Munch's tenure as BSO music director (1949-1962), with a special focus on his Alsatian roots, his recorded legacy with the BSO, and works commissioned and premiered during his tenure (Cabot-Cahners Room);
- a 75th-birthday tribute to Seiji Ozawa, the BSO's music director from 1973 to 2002 (outside the Cabot-Cahners Room, first-balcony right);
- a look at the BSO's close association with American composer Walter Piston (1894-1976), embellished by a bronze bust of the composer, by Beatrice Paipert, recently acquired by the BSO (first-balcony right, opposite end of corridor); and
- a look at architectural and decorative details of Symphony Hall (first-balcony left).

TOP OF PAGE, LEFT TO RIGHT:

Erich Leinsdorf and Joseph Silverstein during the 1962-1963 season, Silverstein's first as BSO concertmaster and Leinsdorf's first as music director (photograph by Boris and Milton)

Detail from the score of Samuel Barber's "Prayers of Kierkegaard" used by Charles Munch for the December 1954 world premiere at Symphony Hall, with Munch's markings (BSO Archives)

Charles Munch disembarking from an Air France flight, c.1956 (BSO Archives)



Michael J. Lutch

James Levine

Now in his seventh season as music director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2010-11 BSO season at Symphony Hall include an Opening Night all-Wagner program with bass-baritone Bryn Terfel; Mahler's Second (*Resurrection*), Fifth, and Ninth symphonies, continuing a Mahler symphony cycle marking the 150th anniversary of the composer's birth and the 100th of his death; John Harbison's First, Second, and Third symphonies, initiating a Harbison symphony cycle to be completed in 2011-12 with the world premiere of Harbison's BSO-commissioned Sixth Symphony; a program pairing Stravinsky's oratorio *Oedipus Rex* with Bartók's opera *Bluebeard's Castle*; Schumann's Second and Third symphonies, marking the 200th anniversary of the composer's birth; and concerto collaborations with violinist Christian Tetzlaff (including the world premiere of Harrison Birtwistle's BSO-commissioned Violin Concerto) and pianist Maurizio Pollini. He will also conduct three concerts with the orchestra at Carnegie Hall, as well as performances at the New Jersey Performing Arts Center and the Kennedy Center in Washington, D.C.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. Mr. Levine and the orchestra recently released a two-disc set of Mozart symphonies (Nos. 14, 18, 20, 39, and 41, *Jupiter*) on the orchestra's own label, BSO Classics, following upon their previous releases of Brahms's *Ein deutsches Requiem*,

Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*. All of these recordings were taken from live performances by Maestro Levine and the orchestra at Symphony Hall in Boston.

James Levine is also music director of the Metropolitan Opera, which this season celebrates the 40th anniversary of his 1971 Met debut. Since then, Maestro Levine has led nearly 2,500 Met performances of 85 different operas, including fifteen company premieres. In 2010-11 at the Met he conducts new productions of Wagner's *Das Rheingold* and *Die Walküre* initiating a new complete *Ring* cycle and revivals of Berg's *Wozzeck*, Donizetti's *Don Pasquale*, and Verdi's *Simon Boccanegra* and *Il trovatore*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. In June 2011, with the Met on tour in Japan, he will conduct Puccini's *La bohème* and Verdi's *Don Carlo*. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers. This past November, in a ceremony postponed from last spring, Columbia University presented James Levine with the 2009 Ditson Conductor's Award, recognizing his longstanding role in advancing American music through the commissioning and performance of works by contemporary American composers. In February 2011, Mr. Levine will conduct Smetana's *The Bartered Bride* at the Juilliard School with singers from the Met's Lindemann Young Artist Development Program and the Juilliard Orchestra, the first joint project between LYADP and Juilliard.

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Boston Symphony Orchestra

2010–2011

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA

Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Ikuko Mizuno §
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum *
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick *
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke *
Catherine and Paul Buttenwieser chair

Victor Romanul *
Bessie Pappas chair

Catherine French *
Mary B. Saltonstall chair, fully funded in perpetuity

Jason Horowitz *
Kristin and Roger Servison chair

Julianne Lee *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Sheila Fiekowsky
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronald Knudsen
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Jennie Shames *

Valeria Vilker Kuchment *

Tatiana Dimitriades *

Si-Jing Huang *

Nicole Monahan *

Wendy Putnam *
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding *

Glen Cherry *

Yuncong Zhang *

VIOLAS

Steven Ansell
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Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka * §

Rebecca Gitter *

CELLOS

Jules Eskin
Principal
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Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Comille chair, fully funded in perpetuity

Mickey Katz *
Stephen and Dorothy Weber chair, fully funded in perpetuity

Alexandre Lecarme *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Adam Esbensen *

Blaise Déjardin *

BASSES

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Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

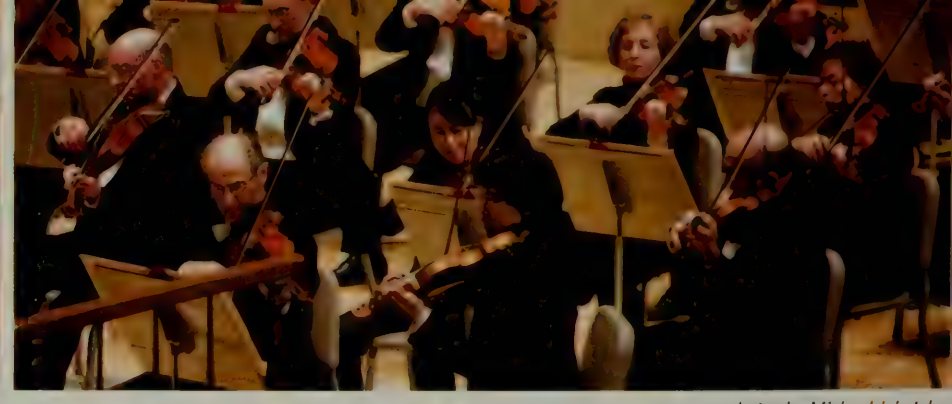
FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

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Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
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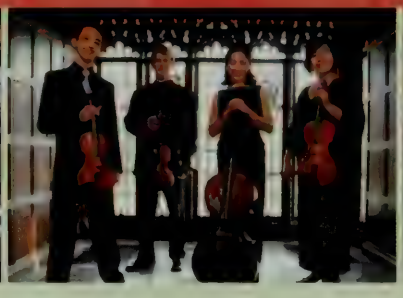
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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, a former member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides, has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

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left, Apollo Citharoedus (Rome)
right, Diana of Versailles (Paris)

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

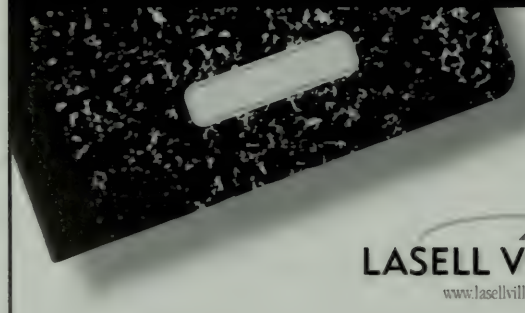
According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.





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These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured on page 31). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 29), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a 4th-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.

To the left of this statue stands Diana of Versailles (see page 31), currently in the Louvre and also a copy of a 4th-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown opposite); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

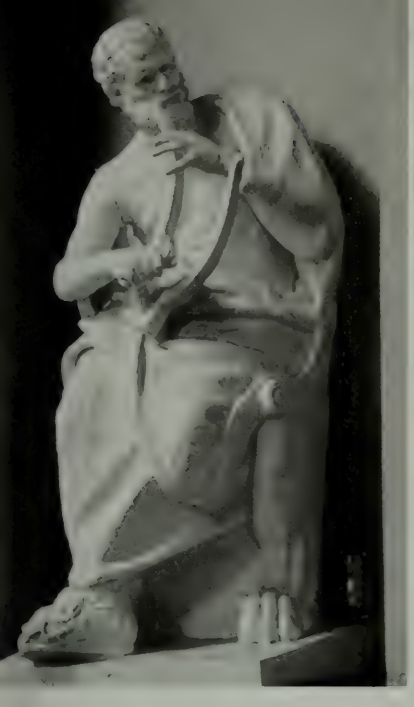
As beautiful as they are, the statues of Symphony Hall have not always been hailed as noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As late as 1947, one gentleman wrote to the former Board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> *So keep your temper, Anthony.*
> *Don't mind the people's roars.*
> *We'll drape the tables' dainty legs*
> *In cotton flannel drawers.*
> *We'll cover all those nudities*
> *That your pure nature fret,*
> *And put a bustle on the nag*
> *To hide her red rosette.*

CAROLINE TAYLOR *was on the staff of the Boston Symphony Orchestra for more than twenty-five years and is currently a BSO Trustee.*



Seated Anacreon (Copenhagen)

LIST OF CASTS IN SYMPHONY HALL

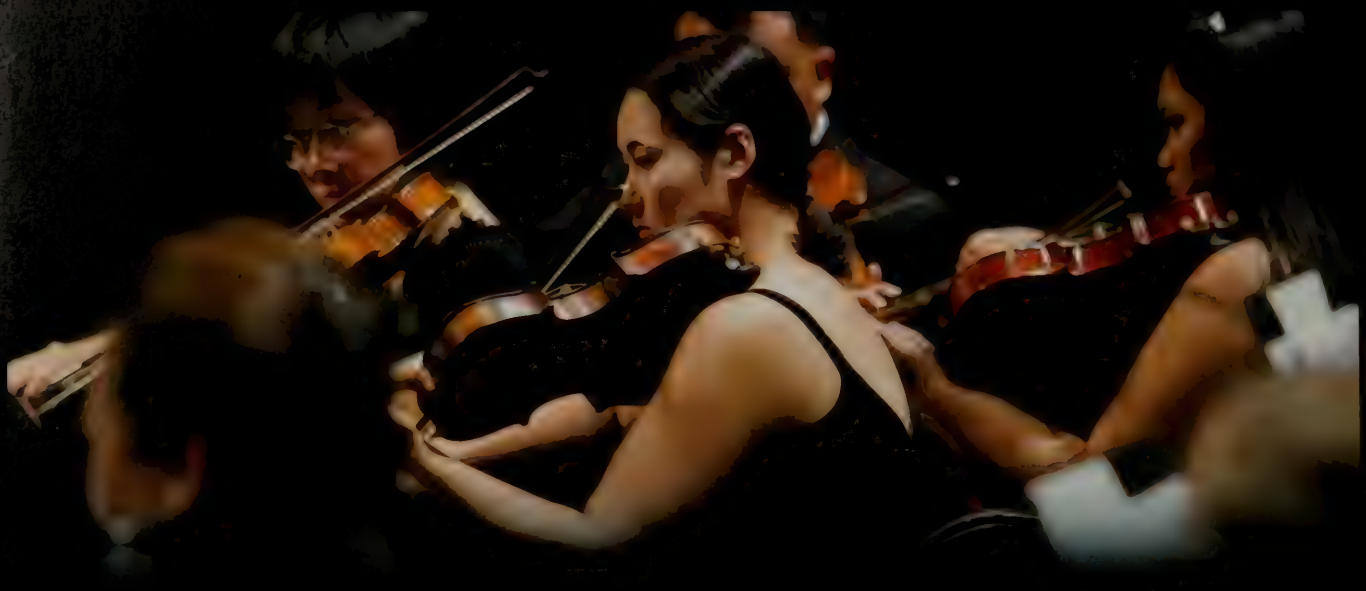
As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden;
head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

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TCHAIKOVSKY — SUITE NO. 3 IN G, OPUS 55

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Valse mélancolique. Allegro moderato
Scherzo: Presto
Theme and Variations: Andante con moto

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Nor would her technical advisors. (Newfoundland, 1932.)



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Friday Afternoon, October 16, at 2.30.

Saturday Evening, October 17, at 8.00.

PROGRAMME.

Tschaikowsky - - - - - - - - - **Suite, Op. 55**

Elegie.
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Scherzo.
Tema con Variazioni.

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Mascagni - Prelude from the Opera, "Cavalleria Rusticana"

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Beethoven - Minuetto and Finale (Fugue) from String Quartette, Op. 59. No. 3, in C.

(Played by all the Strings.)

(FIRST TIME.)

Songs with Piano.

(a) Schubert - - - - - - - - - "Der Neugierige"
(b) Schumann - - - - - - - - - "Mondnacht"
(c) Jensen - - - - - - - - - "Murmelndes Lüftchen"

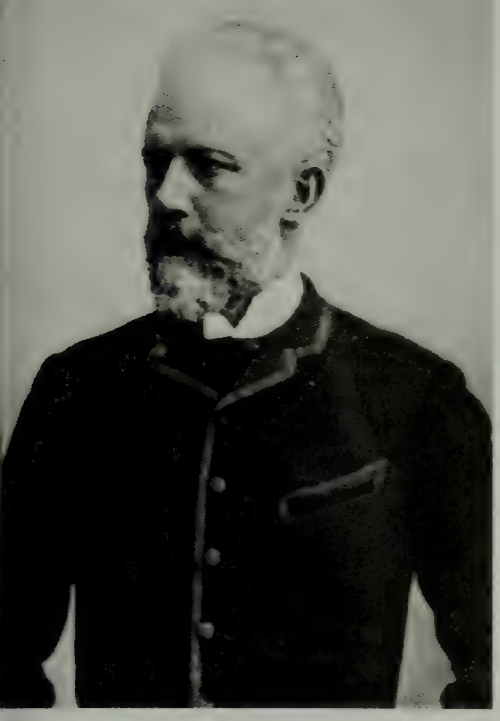
Massenet - - - - - - - - Overture, "Phedre"

Soloist, Mr. WILLIAM J. WINCH.

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The Programme for the next Public Rehearsal and Concert will be found on page 59.

Program page from the first Boston Symphony performance of Tchaikovsky's Suite No. 3 on October 17, 1891, with Arthur Nikisch conducting (BSO Archives)



Pyotr Ilyich Tchaikovsky

Suite No. 3 in G, Opus 55

PYOTR ILYICH TCHAIKOVSKY was born at Votkinsk, district of Viatka, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed his Suite No. 3 between April 29 and June 4, 1884, completing the orchestration on July 31 that year and dedicating the work to the conductor Max Erdmannsdörfer. Hans von Bülow conducted the first performance on January 24, 1885, in St. Petersburg.

THE SCORE OF TCHAIKOVSKY'S SUITE NO. 3 calls for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, tambourine, triangle, harp, and strings.

Tchaikovsky's four orchestral suites were all composed in the ten-year gap between his Fourth and Fifth symphonies (composed 1877-78 and 1888, respectively). The looser form of the suite, which did not presuppose the kind of elaborate sonata-form architecture that the symphony required, allowed Tchaikovsky to revel in the elements that came most easily to him—especially the colorful and evocative treatment of warmhearted melody. It was a time of considerable uncertainty for him as he endeavored to rebuild his life and sense of purpose after the catastrophe of his marriage, and when musical ideas failed to come, he would fall into a despond. Even with the Fourth Symphony, the Violin Concerto, and the First Piano Concerto, not to mention the ballet *Swan Lake* and the opera *Eugene Onegin*, behind him, Tchaikovsky was often convinced that he was simply recopying his old ideas and had nothing new to offer. During the period that he was composing the Third Suite, he kept an extensive diary, one of the few that he failed to destroy in later years. It is filled with self-doubt and personal torment, but provides a valuable clue to his personality.

Tchaikovsky began the diary on the day he arrived at his sister's home in Kamenka, April 24, 1884. There he wrote the Third Suite, studied English in order to be able to read Dickens in the original, and began to develop what turned into a lifelong passion for his nephew

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Tchaikovsky with his nephew Vladimir (Bob) Davidov

Vladimir (Bob) Davidov. All of this is reflected in the pages of his 1884 diary, excerpts from which are quoted here.

Four days after his arrival, Tchaikovsky took a walk in the woods and "tried to lay the foundations of a new symphony," but he was "dissatisfied with everything." Finally he realized that his ideas would not be a symphony, but rather a suite. He started work, but his moods grew worse. May 1: "Very dissatisfied with myself because of the banality of everything that comes into my head. Am I played out?" By May 8 he was working on the scherzo, but in a foul mood. Three days later he finished the scherzo. May 12: "Spent all day writing the waltz for the suite, but I'm far from certain it's completely satisfactory." May 14: "The waltz came along with enormous difficulty. No, I'm growing old."

By May 20 Tchaikovsky was beginning to feel better, partly because of the arrival of spring weather, partly because of Bob's continuing presence, partly because his English was coming along, but mostly because he was composing: "Worked all morning—not without effort, but my Andante is coming along and I think it will come out very nicely." The next day he pronounced himself "very satisfied" with it. Then he reworked his original first movement for a whole day before deciding to discard it. He composed the final variation of the last movement on May 27 and worked out other variations on the following days (including an inspiriting June 2 that saw the composition of four variations). He finished the suite on June 4 and noted in his diary: "Wonderful evening."

As he worked on the orchestration, Tchaikovsky became more and more convinced that the work would be a success. Indeed, on July 12 he wrote to his publisher declaring, "There is no greater work of genius than the new Suite!!" The premiere was an utter tri-



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umph. As Tchaikovsky wrote to his patroness Mme. von Meck shortly afterwards, "Such moments are the most beautiful in the life of an artist."

Though the Third Suite is not one of Tchaikovsky's most deeply penetrating compositions, it nevertheless shows his skill in exploring melodic possibilities in colorful orchestral guise. The opening movement is an Elegy, an unexpected sort of beginning unless one knows that it was originally planned to be the second movement. Tchaikovsky had trouble with what he called his "obligatory waltz," and it took him much effort to get it right, but the result is one of those examples of the composer's great melodic gift in what might have been a purely conventional movement. The scherzo virtually dictated itself to him, and it bustles with activity and piquant orchestral color. The finale—as long as the other three movements combined, and often played by itself—is a remarkable set of variations, culminating in a brilliant polonaise.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

THE FIRST AMERICAN PERFORMANCE *of Tchaikovsky's Suite No. 3 was given by Theodore Thomas in New York, on November 24, 1885. Tchaikovsky himself conducted the work at the opening festivities for Carnegie Hall on his own fifty-first birthday, May 7, 1891, the Boston Symphony Orchestra playing its first performances of the work in October of that year.*

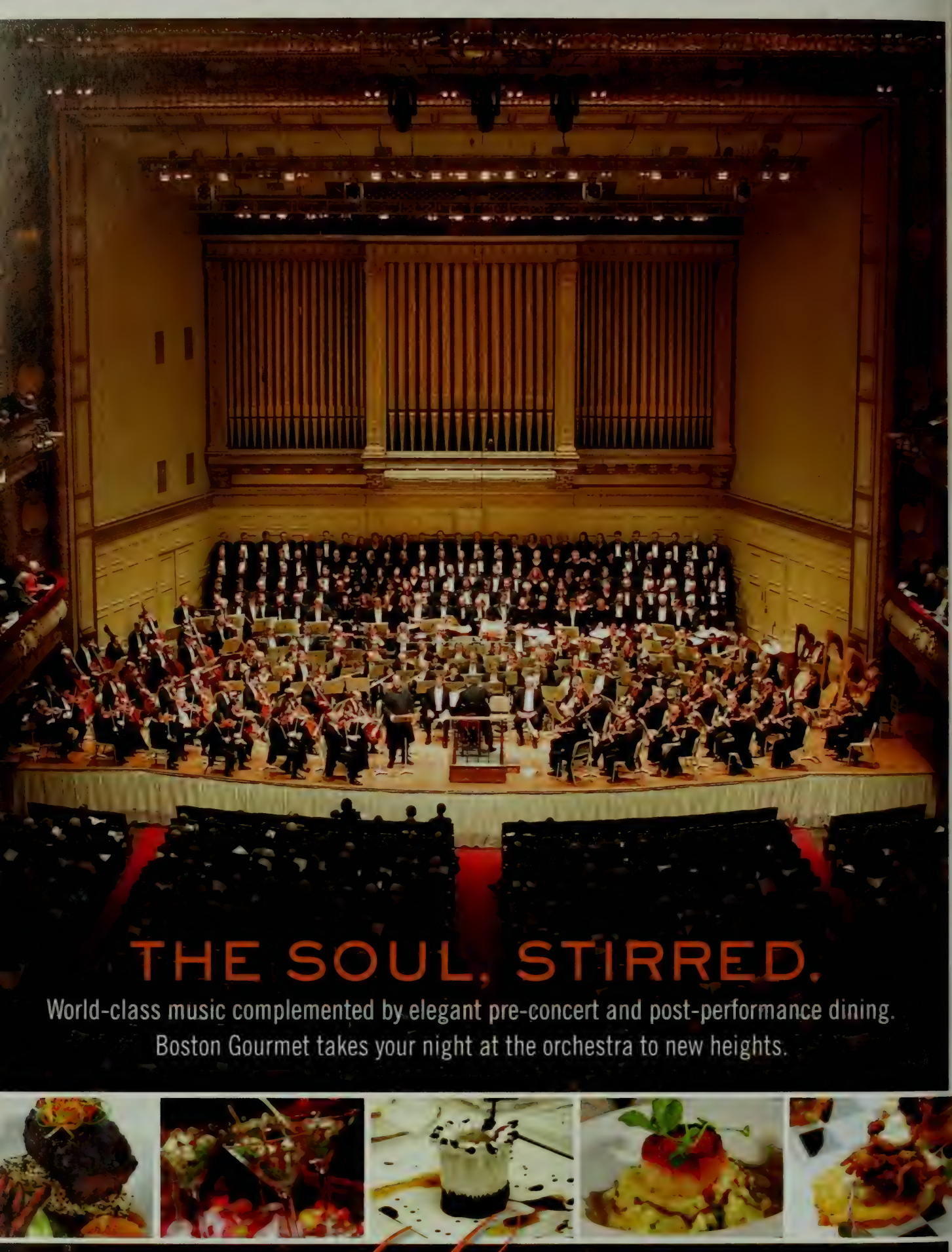
THE FIRST BOSTON SYMPHONY PERFORMANCES *of Tchaikovsky's Suite No. 3 were conducted by Arthur Nikisch on October 16 and 17, 1891 (with additional out-of-town performances that same season), subsequent BSO performances being given by Wilhelm Gericke (January/February 1903), Max Fiedler (November 1910), Erich Leinsdorf (January/February 1964), Michael Tilson Thomas (January 1974, followed by the BSO's only Tanglewood performance on August 18, 1974), Yuri Temirkanov (November 1987), and Gennady Rozhdestvensky (the most recent subscription performances, in January 2001).*

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Igor Stravinsky

"The Song of the Nightingale," Symphonic poem

IGOR STRAVINSKY was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He composed "The Song of the Nightingale" ("Pesnya solov'ya" in Russian; "Le Chant du rossignol" in French) in 1917—completing it on April 4—mainly by adapting (and also recasting) music from acts II and III of his opera "The Nightingale" ("Solovey"; "Le Rossignol"), which he had composed in two separate stages in 1908-09 and 1913-14. The first performance of the opera took place on May 26, 1914, in Paris (see below). The first performance of the symphonic poem took place on December 6, 1919, in Geneva, with Ernest Ansermet conducting the Orchestre de la Suisse Romande. The first performance of "The Song of the Nightingale" as a ballet was given by Diaghilev's Russian Ballet at the Paris Opera House on February 2, 1920, with choreography by Leonid Massine and Ansermet again conducting.

THE SCORE OF "THE SONG OF THE NIGHTINGALE" calls for two flutes and piccolo, two oboes and English horn, clarinet, E-flat clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (cymbals, triangle, snare drum, bass drum, tambourine, tam-tam), two harps, celesta, piano, and strings.

While still a student of Rimsky-Korsakov, Stravinsky conceived a short opera based on Hans Christian Andersen's fairy tale *The Nightingale*. He composed the first act at his family's estate at Ustilug in 1908 and 1909, but then laid it aside for what he thought would be a short time because he had received an offer he couldn't refuse: Serge Diaghilev had commissioned him to write a ballet on a scenario about a mythological "firebird" for the Russian Ballet. The offer—with its guarantee of a performance in Paris by the most famous Russian performing organization of the time—was of course irresistible. Little did Stravinsky guess that the overwhelming success of *The Firebird* would lead to press-

A 1915 oil portrait of Stravinsky by Jacques-Emil Blanche (1861-1942), from the Musée d'Orsay, Paris

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Stravinsky (left) in 1940 with his life-long friend, the Swiss conductor Ernest Ansermet, who led the December 1919 premiere of "Le Chant du rossignol"

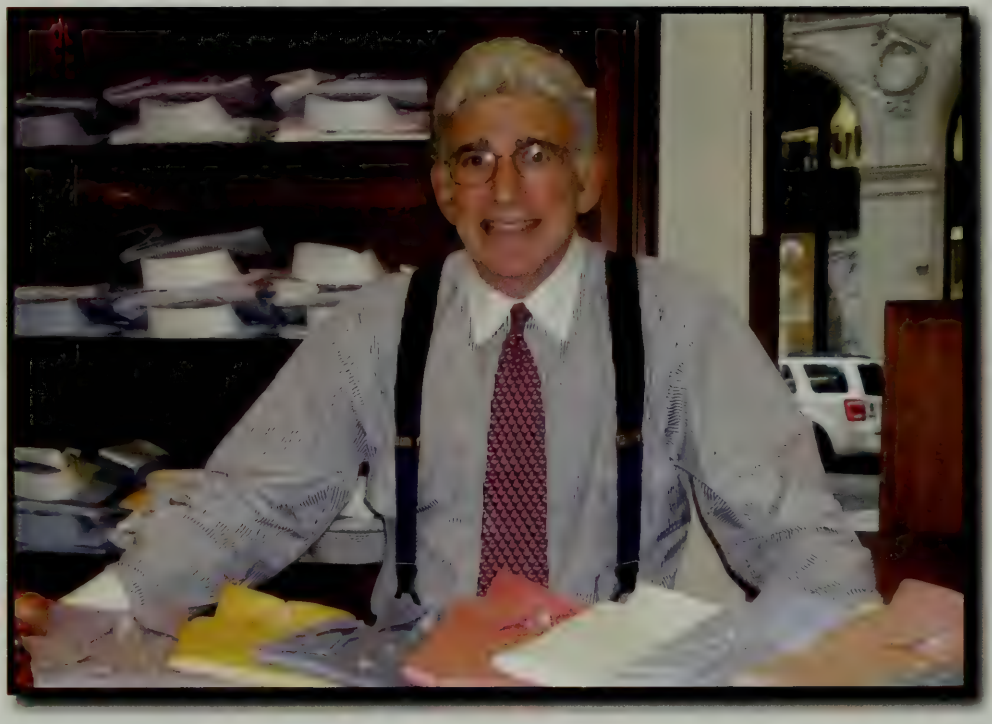
ing commissions for more ballets and the even greater successes (and notoriety) of *Petrushka* and *The Rite of Spring* by 1913. Only after completing the latter ballet was he able to turn his mind again to his little opera. But by this time he was a completely different composer. The musical sketches for Act I had been seen and approved by Rimsky-Korsakov shortly before his death; Rimsky would scarcely have approved so audacious a score as Stravinsky was turning out five years later. After failing to interest anyone in performing the single completed act as a "lyric scene," Stravinsky decided to go ahead and complete the score, despite the inevitable disjunction of musical styles. It was possible, he felt, that the stylistic change might work dramatically, since an important change in the plot at precisely the point where he broke off in 1909 could justify the new musical language.

The plot of the opera is quite simple. Indeed, the three "acts" are so brief that it really makes more sense to regard them as scenes in a one-act opera lasting about three-quarters of an hour. In the opening scene, a Chinese fisherman sings of his joy at hearing the voice of a nightingale, whose exquisite song fills the air with music. The bird's song is interrupted by a group of courtiers—absurd characters all—who have come to invite the nightingale to sing for the Emperor. Though the bird prefers the open air, it agrees to go. The second and third acts take place in the Emperor's palace (hence the justification for a change of musical style). At first the Emperor is moved to tears by the bird's song, but when three Japanese envoys arrive with a gift in the form of a dazzlingly ornate mechanical nightingale—a visual delight, though it cannot sing nearly so well—the true nightingale slips out of the room. The Emperor in a fit of pique banishes the bird from his kingdom. In the third act, the Emperor is lying ill in bed, while Death wears his royal regalia. But the nightingale returns and, by its singing, redeems the life of the Emperor, forcing Death to depart.

Ultimately the opera was produced on the stage by the Russian Ballet—on May 26, 1914, at the Paris Opera House with Pierre Monteux conducting—since the Moscow Free



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Theater, which had commissioned the score, had folded. But Diaghilev always preferred ballet to opera, and he approached Stravinsky in 1917 with the proposal that *The Nightingale* be remounted as a ballet. Stravinsky offered instead to produce a symphonic poem based on the stylistically consistent second and third acts of the opera, from which Diaghilev could make his ballet. The scenario was adapted from the original story, the symphonic poem composed in short order (mostly by adapting existing music), and the ballet produced—though that was delayed until 1920, at which time the choreography was created by Leonid Massine and the stage designs by Henri Matisse. Five years later, new choreography for the Russian Ballet was provided by George Balanchine.

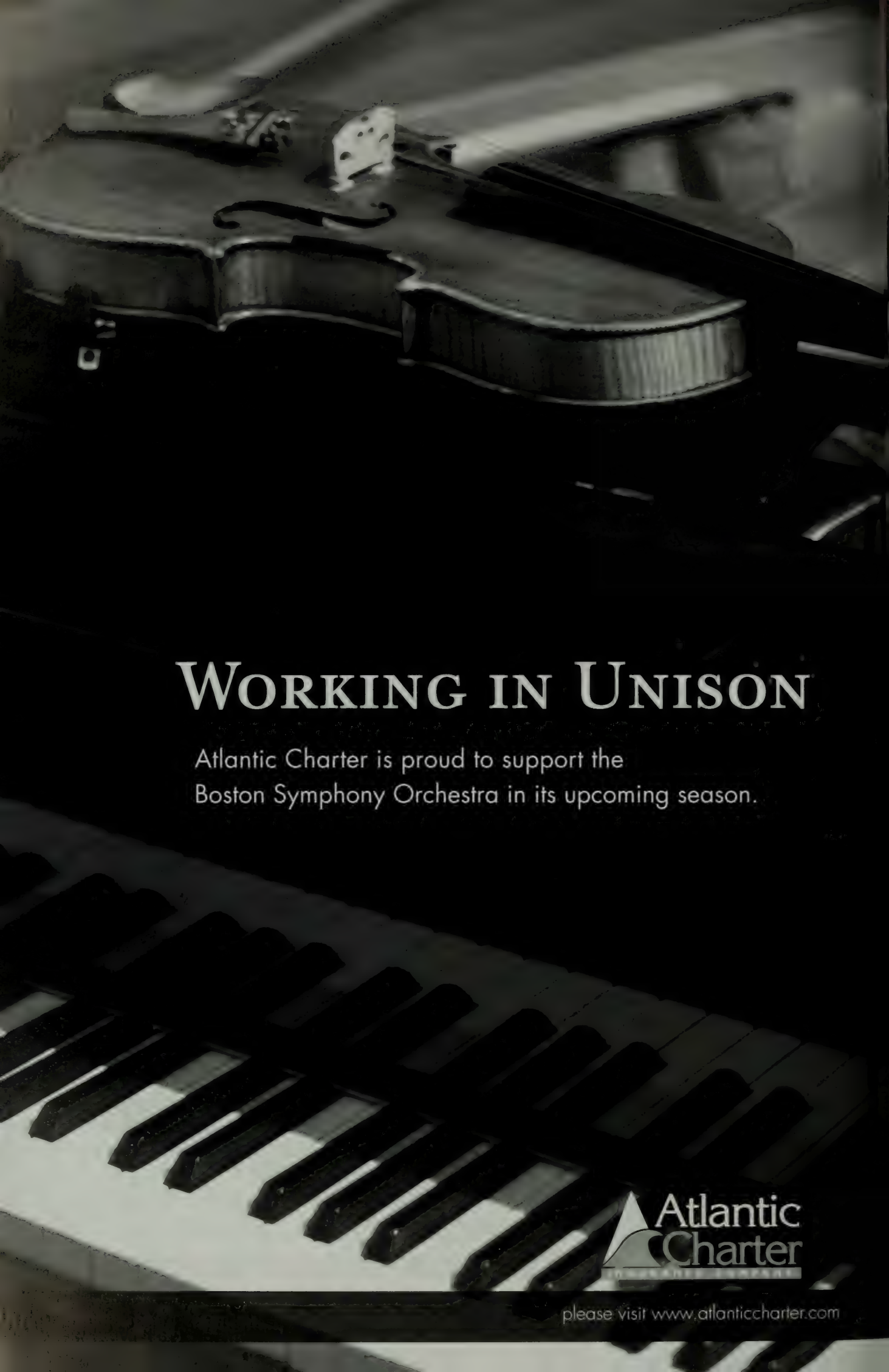
Most of the symphonic poem consists of passages taken more or less directly from the opera and thus not really symphonic in intent. The score—divided into three scenes: "The Fête in the Emperor of China's Palace"; "The Two Nightingales"; and "Illness and Recovery of the Emperor of China"—opens with the Introduction to the opera's Act II. The "Chinese March" accompanies the entrance of the Emperor. For the "Song of the Nightingale," Stravinsky replaced the original vocal line for soprano by a solo flute and solo violin, allowing for a much wider melodic range, and which in turn necessitated readjustment of the score to lighten the instrumental texture, enabling not just the solo instruments, but groups of instruments, to be treated in *concertante* fashion. A repetition of some of the opening music is interrupted by the music signaling the arrival of the Japanese ambassadors. The mechanical nightingale sings as a solo oboe, the intention being that it imitate the character of a real bird but sound less "natural." The introductory music to Act III of the opera is included, but then Stravinsky recomposes the nightingale's song to Death, the separate statements of which he puts in different keys for greater harmonic variety. The score closes with the "Funeral March"—interrupted in the opera by the discovery that the Emperor has not died—and the song of the fisherman, to whom the nightingale has now returned.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998.*

THE FIRST AMERICAN PERFORMANCE *of Stravinsky's "The Song of the Nightingale" was given by Leopold Stokowski and the Philadelphia Orchestra on October 19, 1923.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of "The Song of the Nightingale" were conducted by Serge Koussevitzky on October 30 and 31, 1925, subsequent BSO performances being given by Ernest Ansermet (January 1949), Lorin Maazel (December 1960, in the second program—which also included Scriabin's "Poem of Ecstasy"—of his two-week BSO debut stint), Charles Wilson (November 1968), Erich Leinsdorf (November 1968 in Boston and New York; and much later at Tanglewood on July 31, 1982—the orchestra's only Tanglewood performance of the piece), and Pierre Boulez (the most recent subscription performances, in March 1986).*


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Alexander Scriabin

"The Poem of Ecstasy," Opus 54

ALEXANDER SCRIABIN was born in Moscow on January 6, 1872, and died there on April 27, 1915. He began composing "The Poem of Ecstasy" in 1905 and completed it in late 1907. The work was performed for the first time on December 10, 1908, in New York, by the Russian Symphony Society under the direction of Modest Altschuler, Scriabin's friend from his days as a student at the Moscow Conservatory. The first performance in Russia took place on February 1, 1909, in St. Petersburg, conducted by Hugo Wahrlich.

THE SCORE OF SCRIABIN'S "POEM OF ECSTASY" calls for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, eight horns, five trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, triangle, chimes, celesta, two harps, strings, and organ.

Even today, Alexander Scriabin remains a somewhat mysterious and isolated figure in the history of Russian music. Considering himself as much mystic as musician, the highly impressionable and egomanical Scriabin (like other creative artists of the Decadent movement) was drawn to Satanism and altered states of consciousness, and even likened himself to the sun. For Scriabin, composing music was much more than putting notes together; it was a means to transform his audience, to transport them to realms far beyond the concert hall. His work exhibits none of the Russian nationalism or ethnographic color so characteristic of the composers of the St. Petersburg group known as the "Mighty Handful" (Mussorgsky, Rimky-Korsakov, Balakirev, Borodin, and Cui). Unlike Tchaikovsky, Scriabin wrote no operas or ballets. Trained as a pianist at the Moscow Conservatory, he initially composed exclusively for the piano and made his reputation performing his own works on tour in Europe and America.

In the late 1890s, after writing his only Piano Concerto (Opus 20; 1896), Scriabin began to produce increasingly complex and gigantic works for orchestra, including three symphonies and two programmatic symphonic poems (*The Poem of Ecstasy* and *Prometheus,*

Poem of Fire). That the All-Union Soviet Radio chose Scriabin's *Poem of Ecstasy* to accompany the first manned spaceflight by Yuri Gagarin in 1961 is testament to the other-worldly atmosphere of his late symphonic music. Reportedly, the work was simultaneously transmitted to Gagarin in the spacecraft and to dazed earthlings by their radios below. *The Poem of Ecstasy* was also played at a massive celebration on Red Square, on April 15, 1961, when Gagarin was honored after his safe return home.

As he matured as a composer, Scriabin became increasingly drawn to various mystical schemes and utopian visions that he attempted to incorporate into his music. Correspondingly, the forms and genres in which he was composing tended to become less and less conventional. His first two symphonies are called simply "symphonies," without programmatic subtitles. This changed with the Symphony No. 3 (1902-04), given the ambitious title *The Divine Poem*. About fifty minutes long, it has descriptive French titles for three of the four movements (*"Luttes"*; *"Voluptés"*; *"Jeu divin"*—"Struggles"; "Delights"; "Divine Play") following a brief introductory Lento. The Third was also the first of Scriabin's symphonies to follow a spiritual-poetic (one might even call it New Age) text. Written in French and attached to the score, it describes the struggle between Man-God and Slave-Man, the two parts of Ego, which eventually attain blissful unity and divine freedom.

Though much shorter than *The Divine Poem*, *The Poem of Ecstasy* (also sometimes called the Fourth Symphony) is similarly saturated with the literary-musical connections and elaborate symbolism with which Scriabin was becoming increasingly involved. When he



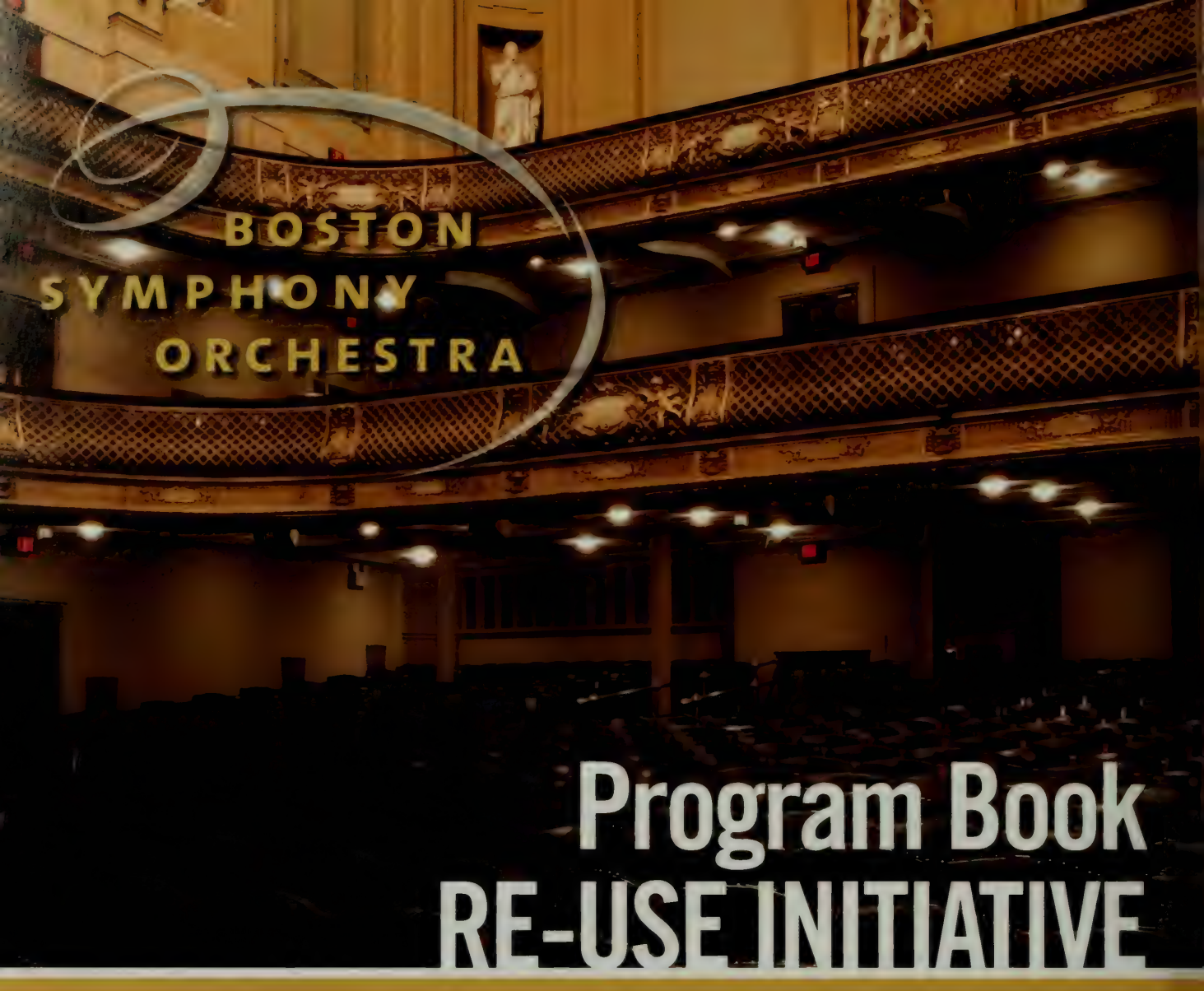
began working on *The Poem of Ecstasy*, Scriabin was initially thinking about writing (in the words of Scriabin's biographer Faubion Bowers) "an orgiastic or orgasmic poem in which Man-God arrives at release through love and sex, creation and procreation." Originally he was planning to entitle it "*Poème orgiaque*," which would make the link with orgasm as a central theme very plain.

As a philosophical foundation for the new work, Scriabin produced a 369-line poem that was published privately in Geneva in 1906. The poem was not a program for the music to follow, however, but an elaboration of the ideas he wished to express. Scriabin provided these instructions: "Conductors who perform the work may always be told that explanatory comment is to be found there, but in general they should start by approaching it as pure music." The composer's longtime friend and collaborator Boris Schloezer observed that "when he began working on the music, he was not concerned with matching the text precisely or strictly. The words did not comment on the music, and likewise, the music was not an illustration of the words." Nevertheless, several sections of the poem have close equivalents in the score.

The text, over which Scriabin labored for several years beginning as early as 1904, is written in dense, hyperbolic verse. It treats the spirit's search for ecstasy, through a pursuit of pain, death, and sexual desire that culminates in orgasmic release. These are the concluding lines:

The universe
Is embraced by enveloping flames
Spirit at its summit of being
Feels
Endless tides
Of divine power
Of free will
Emboldened
That which menaced
Is now titillation
That which frightened
Is now pleasure.
And the bite of panther or hyena
Is a new caress
Another
And the servant's sting
Is but a burning kiss.
And the universe resounds
With joyful cry
I am!

To convey these grandiose images in music, Scriabin uses an enormous Wagnerian orchestra with an expanded brass section (eight horns in F, five trumpets in B-flat, three



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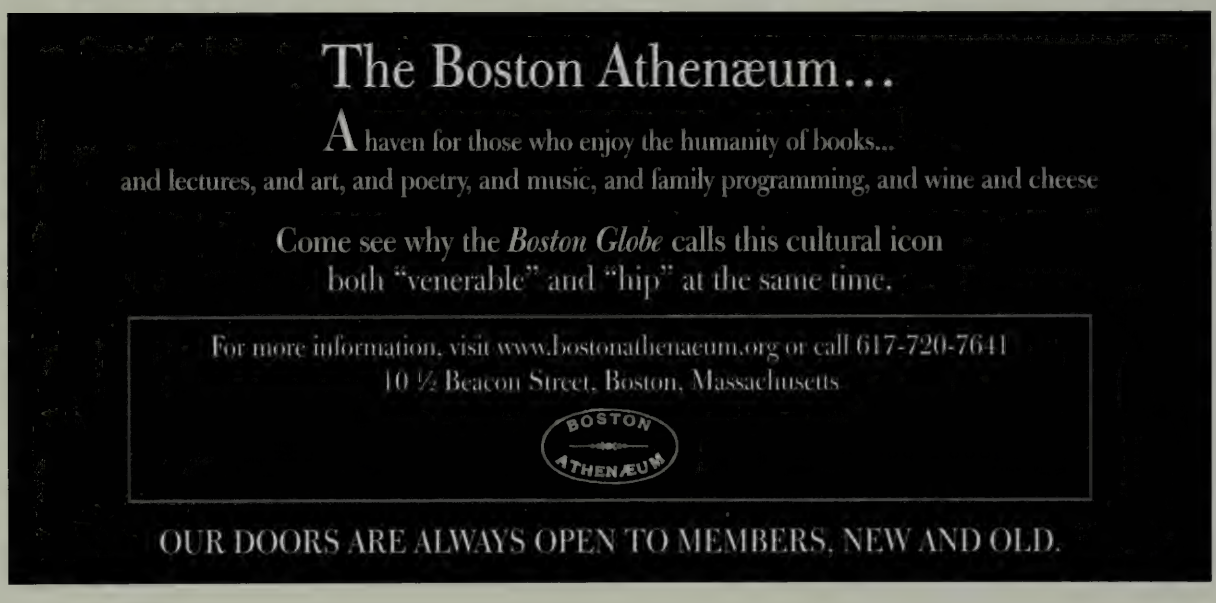
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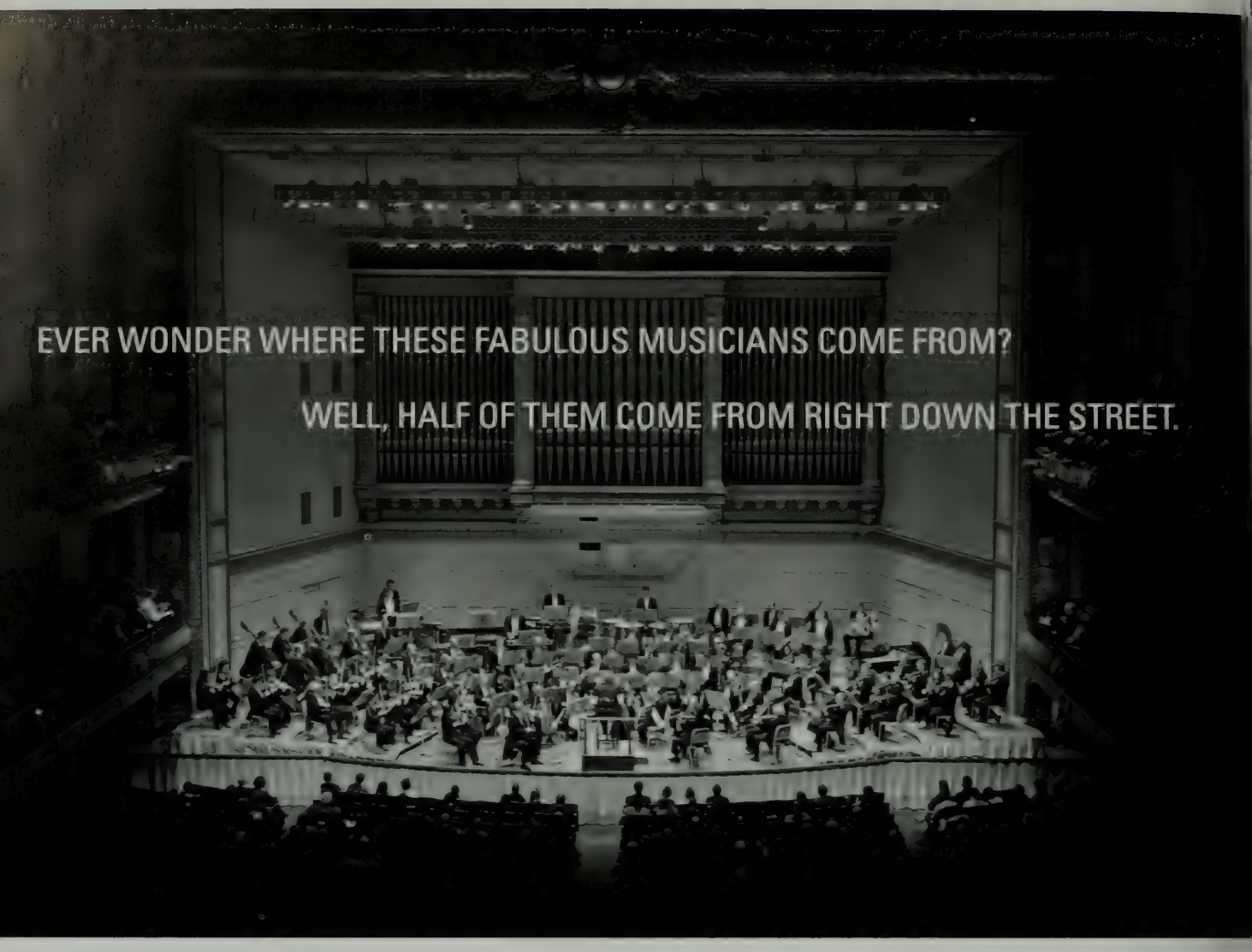
PHOTOGRAPHY: PETER VANDERWARKER

trombones, and tuba), extra percussion, and organ. Scriabin and others have referred to *The Poem of Ecstasy* as a symphony, composed in free sonata form in one movement. There are three themes: the "longing" theme (a drooping figure played by the flute at the outset in measures 2-4); the "dream" theme (introduced by the clarinet at the beginning of the exposition in measure 19), and the rising "victory" theme (announced by the trumpet at the marking "*avec une noble et douce majesté*"). After a short introduction, Scriabin develops the themes at length, then proceeds to the recapitulation and an ecstatic concluding coda in triumphant C major, anchored by the organ. The harmonic language is adventurous, with frequent use of the dissonant tritone interval, but remains firmly grounded in tonality. At times, the lush orchestration recalls the tone poems of Richard Strauss and Debussy.

As Hugh Macdonald has pointed out, Scriabin's late orchestral works become increasingly divorced from conventional sonata form, relying "less on thematic structure than on patterns of mood and harmonic and textual intensity." The score is peppered with highly poetic and subjective instructions in French, such as *moderato avec délice* ("with delight/pleasure"), *presque en délire* ("nearly delirious"), *charmé* ("bewitchingly"), and even *avec une volupté de plus en plus extatique* ("with an increasingly ecstatic sensuality"). At one point while he was working on *The Poem of Ecstasy*, the apolitical Scriabin claimed that it was "music reeking of Revolution...the ideals for which the Russian people are struggling." In the 1920s and '30s, however, Soviet critics and cultural bureaucrats would disagree with this assessment; they tended to see Scriabin's music and poetic visions as examples of the deplorable decadence of pre-Revolutionary aristocratic society.

Oddly enough, *The Poem of Ecstasy* received its premiere not in Russia but in New York in 1908, less than two years after Scriabin had made an extensive tour of the United States to a mixed reception. When *The Poem of Ecstasy* was performed for the first time in Russia in 1909 in St. Petersburg, many musical luminaries were in attendance, including one of the new hopes of Russian music, seventeen-year-old Sergei Prokofiev, then a student





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at the St. Petersburg Conservatory. Like many others, he was not quite sure what to make of this paean to hedonistic excess. With its brilliantly colorful orchestration and sexual suggestiveness, the symphony was something like a drugged version of Rimsky-Korsakov. "It doesn't make any sense to try to figure out what *Ecstasy* is all about," Prokofiev wrote to his friend, composer Nikolai Miaskovsky. "My head aches."

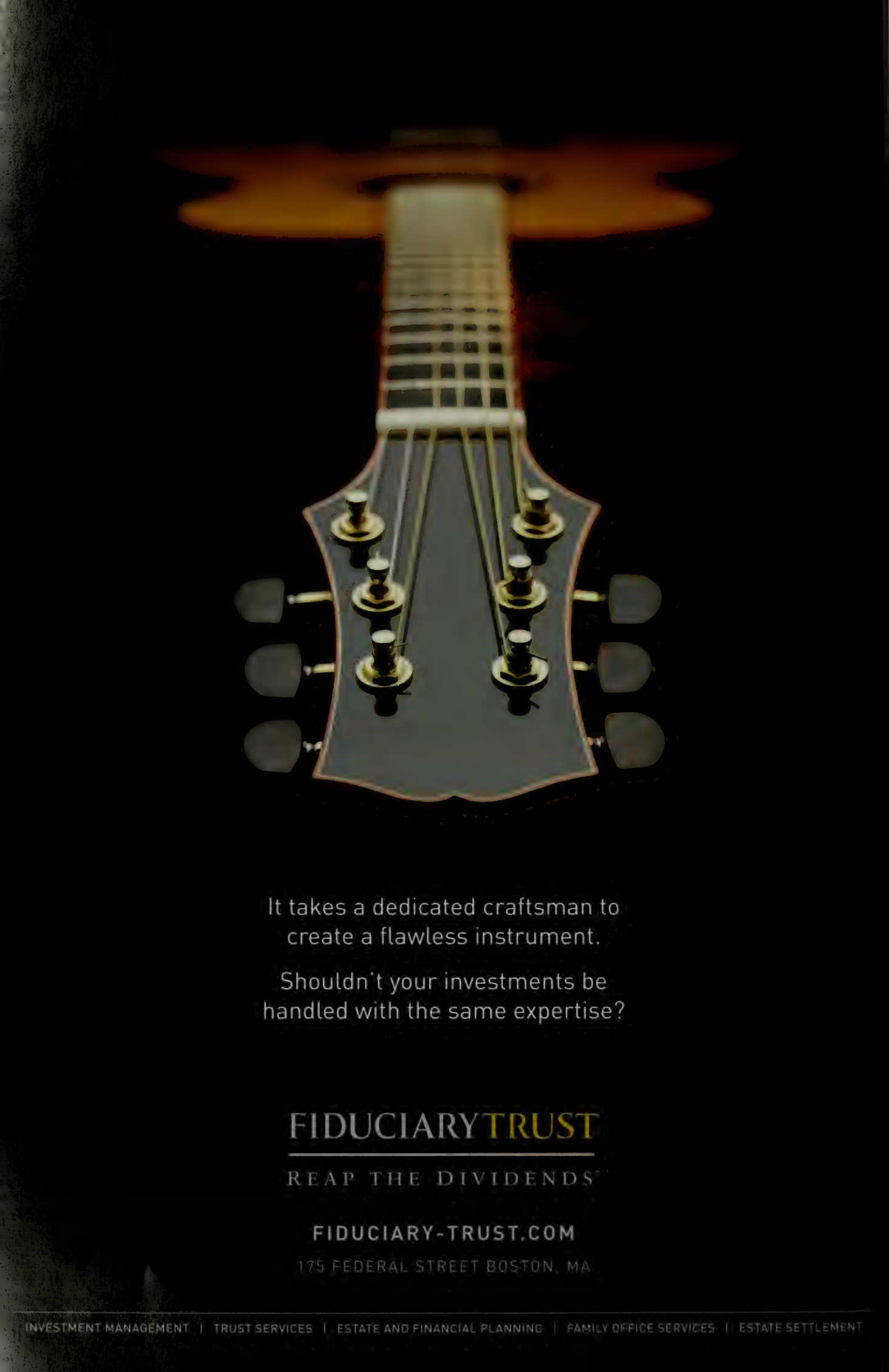
For a time in his youth, Prokofiev became fascinated with Scriabin's harmonic experiments, especially in the pieces he was writing for piano. But this was a passing phase, and Scriabin was fated to remain in Russian music a solitary figure whose legacy produced no real heirs. His mystical and highly individual approach to composition found no imitators, becoming increasingly irrelevant both in the environment of European neo-classicism and in the regimented and puritanical world of Soviet music. *The Poem of Ecstasy* was a love song to a world on the edge, a spectacular final explosion rather than a hopeful beginning.

Harlow Robinson

HARLOW ROBINSON *is an author, lecturer, and Matthews Distinguished University Professor of History at Northeastern University. His books include "Sergei Prokofiev: A Biography" and "Russians in Hollywood: Hollywood's Russians." His articles, essays and reviews have appeared in the New York Times, Boston Globe, Los Angeles Times, Playbill, and numerous other publications.*

THE FIRST AMERICAN PERFORMANCE *of Scriabin's "Poem of Ecstasy" was (as noted above) the work's premiere, given on December 10, 1908, by the Russian Symphony Society of New York with Modest Altschuler conducting.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Scriabin's "Poem of Ecstasy" were given by Max Fiedler on October 21 and 22, 1910, subsequent BSO performances being given by Karl Muck (October 1917), Pierre Monteux (October 1920, followed by a New York performance in early November), Serge Koussevitzky (on numerous occasions between October 1924 and October 1946, including out-of-town performances in Pittsburgh, New York, Brooklyn, Columbus, and Providence), Richard Burgin (a single Northampton performance in February 1934), Monteux again (December 1952, in Newark and Brooklyn, followed by a recording for RCA at Carnegie Hall in New York), Lorin Maazel (December 1960, in the second program—which also included Stravinsky's "Song of the Nightingale"—of his two-week BSO debut stint), Gunther Schuller (at Tanglewood in August 1970), Claudio Abbado (February 1971, followed by a recording for Deutsche Grammophon), Gennady Rozhdestvensky (the BSO's most recent Tanglewood performance, on July 11, 1987), and Grant Llewellyn (the most recent subscription performances, in November 1992).*


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David Brown's *Tchaikovsky*, in four volumes, is the major biography of the composer (Norton); the Suite No. 3 is discussed in the third volume, "The Years of Wandering: 1878-1885." More recently Brown has produced *Tchaikovsky: The Man and his Music*, an excellent single volume (512 pages) on the composer's life and works geared toward the general reader (Pegasus Books). It was Brown who provided the article on Tchaikovsky for the 1980 edition of The New Grove Dictionary of Music and Musicians. The article in the revised New Grove (2001) is by Roland John Wiley. Though out of print, John Warrack's *Tchaikovsky* is worth seeking both for its text and for its wealth of illustrations (Scribners). Though it does not include discussion of the orchestral suites, Warrack is also the author of the short volume *Tchaikovsky Symphonies & Concertos* in the series of BBC Music Guides (University of Washington paperback). Other books include Anthony Holden's *Tchaikovsky* (Bantam Press) and Alexandra Orlova's *Tchaikovsky: A Self-Portrait* (translated by R.M. Davison), an "autobiographical narrative" based on surviving documentation (Oxford). Also useful are David Brown's chapter "Russia Before the Revolution" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback), and Hans Keller's chapter on Tchaikovsky's symphonies in *The Symphony*, edited by Robert Simpson (Pelican paperback). The diary quotations in Steven Ledbetter's program note on the Suite No. 3 are drawn from *The Diaries of Tchaikovsky*, translated and edited by Wladimir Lakond (Norton, out of print).

Lorin Maazel has recorded Tchaikovsky's Suite No. 3 with the Vienna Philharmonic (Decca). Complete recorded cycles of the four suites have been made by Jiří Bělohlávek with the Prague Symphony Orchestra (Supraphon), Antál Dorati with the New Philharmonia Orchestra (Deutsche Grammophon), Neeme Järvi with the Detroit Symphony Orchestra (Chandos), and Sir Neville Marriner with the Stuttgart Royal Symphony Orchestra (Phoenix Edition).



The Stravinsky article in the 2001 New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of an important two-volume Stravinsky biography: *Stravinsky–A Creative Spring: Russia and France, 1882-1934* and *Stravinsky–The Second Exile: France and America, 1934-1971* (Norton). The 1980 Grove entry was by Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California). White's 1980 Grove article was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful books include *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes a variety of

essays on the composer's life and works (Cambridge University Press), Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback), Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press), Stephen Walsh's *The Music of Stravinsky* (Oxford paperback), and Francis Routh's *Stravinsky* in the "Master Musicians" series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Noteworthy among the many specialist publications are *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

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Lorin Maazel has made two recordings of Stravinsky's *Song of the Nightingale*: first with the Berlin Radio Symphony Orchestra (Deutsche Grammophon) and more recently in concert with the New York Philharmonic (DG Concerts). Others include two under the baton of Pierre Boulez, who recorded it with the Cleveland Orchestra (Deutsche Grammophon) and also with the Orchestre National de France (Apex), as well as Charles Dutoit's with the Montreal Symphony (Decca) and Ernest Ansermet's from 1956 with the Orchestre de la Suisse Romande (Decca). Recordings of Stravinsky's opera *The Nightingale* include Stravinsky's own, made in 1960 with forces of the Washington D.C. Opera Society (Sony), a more recent one with Robert Craft leading the Philharmonia Orchestra (Naxos), and a 1984 Metropolitan Opera broadcast led by James Levine (part of a Stravinsky triple-bill also including *Oedipus Rex* and *Le Sacre du printemps*) that was issued recently by the Met in a 32-CD box (encompassing eleven Met broadcasts) celebrating the conductor's fortieth anniversary with the company (available at metoperashop.org, arkivmusic.com, and Amazon.com).



The Scriabin article in the 2001 edition of The New Grove Dictionary of Music and Musicians is by Jonathan Powell. The article by Hugh Macdonald from the 1980 edition of Grove was reprinted in *The New Grove Russian Masters 2*, along with the articles on Rimsky-Korsakov, Rachmaninoff, Prokofiev, and Shostakovich (Norton paperback). A monograph by Macdonald about the composer was published as No. 15 in the series Oxford Studies of Composers (Oxford paperback). Originally published in 1989, Faubion Bowers's extensive *Scriabin: A Biography* was revised for its paperback publication in 1996 (Dover paperback). Also significant is *Scriabin: Artist and Mystic* by Scriabin's brother-in-law and close friend Boris de Schloezer; first published in Berlin in 1923, this resurfaced in 1987 in a translation by Nicolas Slonimsky from the original Russian (University of California). Founded in 1995, the Scriabin Society of America maintains a website at www.scriabinsociety.com.

Lorin Maazel has recorded Scriabin's *The Poem of Ecstasy* with the Cleveland Orchestra (Decca). The Boston Symphony Orchestra has made two recordings of the work: with Pierre Monteux conducting in 1952 (RCA) and with Claudio Abbado conducting in 1971 (Deutsche Grammophon). Other recordings include Vladimir Ashkenazy's with the Deutsches Sinfonie-Orchester Berlin (Decca, in a three disc set of the complete Scriabin symphonies plus other works), Valery Gergiev's with the Kirov Theater Orchestra (Philips), Zubin Mehta's with the Los Angeles Philharmonic (Decca), and Riccardo Muti's with the Philadelphia Orchestra (Brilliant Classics, also as part of a complete Scriabin symphony cycle).

Marc Mandel

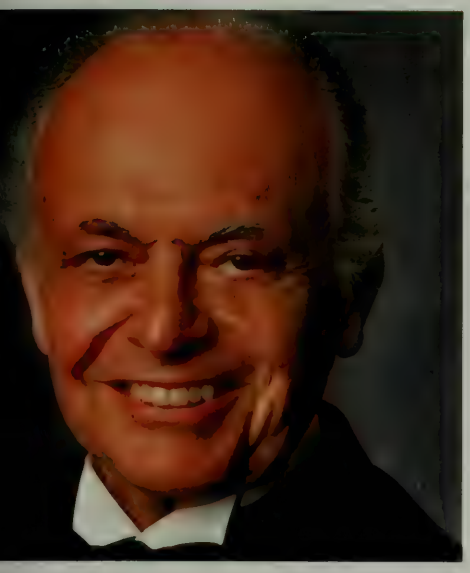


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Guest Artist



Lorin Maazel

One of the world's most esteemed conductors for over five decades, Lorin Maazel is completing his fifth and final season as the first music director of the Santiago Calatrava-designed opera house in Valencia, Spain, the Palau de les Arts "Reina Sofia." Music director of the New York Philharmonic from 2002 to 2009, he assumes the music directorship of the Munich Philharmonic in 2012-13. He is also the founder and artistic director of the new Castleton Festival, launched in July 2009. His 2010-11 season is highlighted by productions of *Aida* and his own opera, *1984*, at the Palau de les Arts; two concerts with the newly formed resident orchestra of China's National Center for the Performing Arts in Beijing, a New Year's Eve marathon concert of all nine Beethoven symphonies in Tokyo, return appearances with the Royal Concertgebouw Orchestra and the Boston Symphony Orchestra, a Mahler cycle in London with the Philharmonia, and touring with that orchestra. In September 2010 Mr. Maazel marked the centennial of the premiere of Mahler's Eighth Symphony at the Ruhr Festival, conducting forces numbering in excess of one thousand performers. In March 2011 he takes Castleton Festival Opera productions of Britten's *Rape of Lucretia* and *Albert Herring* to Berkeley, California. Last season he twice stepped in for indisposed colleagues, leading Verdi's Requiem in Parma, Italy, and the second half of a Beethoven cycle with the Boston Symphony Orchestra in Boston and New York. In Valencia he led *Madama Butterfly*, a double-bill of *La vida breve* and *Cavalleria rusticana*, and *La traviata*. He led tours with the Philharmonia Orchestra and the Vienna Philharmonic, and celebrated his 80th birthday in Vienna with the Philharmonic, conducting the premiere of a symphonic suite drawn from his opera *1984*. He also made return appearances in the United States with both the National Symphony Orchestra

Lawrence Academy

Complementing his Passion



Nathan Fritz, a junior at Lawrence Academy, is passionate about his music. A cellist with the Boston Youth Symphony Orchestra, he brings a talent that enriches the school. And he says Lawrence Academy returns the favor. "Even with the challenging curriculum and sports requirements, I have been able to continue my study of the cello and grow to be a stronger student and athlete because of it," Nathan says. "Lawrence Academy provides a limitless constructive learning environment combined with a community to help you reach your potential."

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SATO KNUDSEN

and the Los Angeles Philharmonic. In China he inaugurated the new opera house in Guangzhou with *Turandot* and closed the opera festival at Beijing's National Center for the Performing Arts with *La traviata*.

A second-generation American born in Paris, Lorin Maazel began violin lessons at five and conducting lessons at seven. He studied with Vladimir Bakaleinikoff and appeared publicly for the first time at age eight. Between ages nine and fifteen he conducted most of the major American orchestras, including the NBC Symphony at the invitation of Toscanini. He studied languages, mathematics, and philosophy at the University of Pittsburgh, and also studied in Italy on a Fulbright Fellowship. In 1953 he made his European conducting debut and quickly established himself as a major artist, appearing at Bayreuth (the first American to do so) and with the Boston Symphony in 1960, and at the Salzburg Festival in 1963. Mr. Maazel has conducted more than 150 orchestras in more than 5000 opera and concert performances. He has made over 300 recordings, including the complete orchestral works of Beethoven, Brahms, Debussy, Mahler, Schubert, Tchaikovsky, Rachmaninoff, and Richard Strauss, winning ten Grands Prix du Disques. He has held chief conducting and artistic posts with the Bavarian Radio Symphony Orchestra, the Pittsburgh Symphony, the Cleveland Orchestra, the Vienna State Opera, and Deutsche Oper Berlin. His close association with the Vienna Philharmonic includes eleven internationally televised New Year's Concerts. Mr. Maazel founded a major competition for young conductors in 2000 (culminating in a final round at Carnegie Hall) and has since been an active mentor to many of the finalists. Through his Châteauville Foundation in Castleton, Virginia, he has created a new festival and residency program for aspiring singers, instrumentalists, and conductors. He is also extremely active in philanthropy, and has received many honors worldwide. Lorin Maazel made his initial Boston Symphony appearances in December 1960 at Symphony Hall, in Cambridge, and in Providence, returning to the BSO podium in March/April 1973 for concerts at Symphony Hall, Lincoln Center, and Carnegie Hall, and more recently leading Beethoven's symphonies 6, 7, 8, and 9 last season to conclude the BSO's Beethoven symphony cycle in October/November 2009, substituting for James Levine. At Tanglewood in 1994 he led two concerts with the Pittsburgh Symphony Orchestra.



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In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Elizabeth P. Roberts, Director of Development—Campaign and Individual Giving, at 617-638-9269 or eroberts@bso.org.

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2010–11 Season

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As an extension of our eighth season as BSO Season Sponsor, UBS is underwriting the BSO Academy's Musician and Teaching Artists program at the Thomas Edison School in Brighton. This program will feature BSO and other musician school visits throughout the year, Friday performances at the school, individual lessons and ensemble coaching for the band, chorus, and other performance groups. Edison School students will also have the opportunity to visit Symphony Hall for a Youth Concert and High School Open Rehearsal.

UBS is pleased to play a role in creating a thriving and sustainable partnership between professional musicians and the artists of the future. We believe music education encourages a motivated, creative, and confident student body and is a pathway to a better future. We are looking forward to an extraordinary season at Symphony Hall and we hope you will continue to share the experience with your friends and family.



Joe Tucci

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EMC is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the wonderful musical heritage of the BSO so that it can continue to enrich the lives of listeners and create a new generation of music lovers.

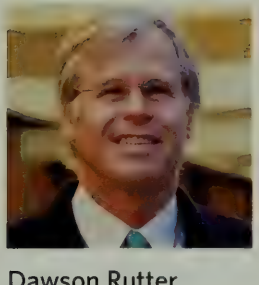


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Next Program...

Thursday, January 27, 8pm
Friday, January 28, 1:30pm
Saturday, January 29, 8pm
Tuesday, February 1, 8pm

CHRISTOPH VON DOHNÁNYI conducting

LIGETI

DOUBLE CONCERTO FOR FLUTE, OBOE, AND ORCHESTRA
I. Calmo, con tenerezza
II. Allegro corrente

ELIZABETH ROWE, FLUTE
JOHN FERRILLO, OBOE

MOZART

VIOLIN CONCERTO NO. 4 IN D, K.218
Allegro
Andante cantabile
Rondeau: Andante grazioso—Allegro ma non troppo

ARABELLA STEINBACHER

{ INTERMISSION }

DVOŘÁK

SYMPHONY NO. 7 IN D MINOR, OPUS 70
Allegro maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

PRE-CONCERT TALKS BY HELEN GREENWALD OF THE NEW ENGLAND CONSERVATORY

In these concerts led by the distinguished German conductor Christoph von Dohnányi, BSO principal players Elizabeth Rowe, flute, and John Ferrillo, oboe, step to the front of the stage as soloists in György Ligeti's 1972 Double Concerto, a work that features the composer's unique treatments of orchestral texture and rhythm. Making her BSO subscription series debut, the young German violinist Arabella Steinbacher is soloist in Mozart's elegant Violin Concerto No. 4. Antonín Dvořák wrote his powerful Symphony No. 7 for London's Royal Philharmonic Society. The success of this 1885 work—called by Tovey "among the greatest and purest examples of this art-form since Beethoven"—helped greatly to establish the composer's international fame.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

Coming Concerts...

PRE-CONCERT TALKS: The BSO offers half-hour Pre-Concert Talks in Symphony Hall prior to all BSO subscription-season concerts and Open Rehearsals, except for the new "UnderScore Fridays" series (1/14; 2/11; 3/25), which incorporates commentary by the conductor. Free to all ticket holders, Pre-Concert Talks begin at 6:45 p.m. before evening concerts, at 12:15 p.m. before Friday-afternoon concerts, at 9:30 a.m. before Thursday-morning Open Rehearsals, and at 6:30 p.m. before Wednesday-night Open Rehearsals.

Sunday, January 23, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with **JONATHAN BASS**, piano
and (in the Stravinsky)
JACQUELINE KNAPP (Narrator)
MICHAEL ARONOV (Soldier)
LELAND GANTT (Devil)

LIEBERMANN	Sonata for flute and piano, Op. 23
MOZART	Quintet in E-flat for piano and winds, K.452
STRAVINSKY	*L'Histoire du soldat* (complete, with narration)

Thursday 'B'	January 27, 8-9:55
Friday 'B'	January 28, 1:30-3:25
Saturday 'A'	January 29, 8-9:55
Tuesday 'B'	February 1, 8-9:55

CHRISTOPH VON DOHNÁNYI, conductor
ELIZABETH ROWE, flute
JOHN FERRILLO, oboe
ARABELLA STEINBACHER, violin

LIGETI	Double Concerto for flute and oboe
MOZART	Violin Concerto No. 4 in D, K.218
DVOŘÁK	Symphony No. 7

Thursday 'D'	February 3, 8-10:05
Friday 'A'	February 4, 1:30-3:35
Saturday 'A'	February 5, 8-10:05
Tuesday 'C'	February 8, 8-10:05

SAKARI ORAMO, conductor
RADU LUPU, piano

MUSSORGSKY	*Night on Bald Mountain*
BEETHOVEN	Piano Concerto No. 3
PROKOFIEV	Symphony No. 6

Thursday 'A'	February 10, 8-10
Saturday 'B'	February 12, 8-10

SUSANNA MÄLKKI, conductor
ALBAN GERHARDT, cello

HAYDN	Symphony No. 59, *Fire*
CHIN	Concerto for Cello and Orchestra (American premiere)
DVOŘÁK	*Silent Woods*, for cello and orchestra
SIBELIUS	Symphony No. 5

UnderScore Friday 2 February 11, 7-8:45
(includes commentary by the conductor)

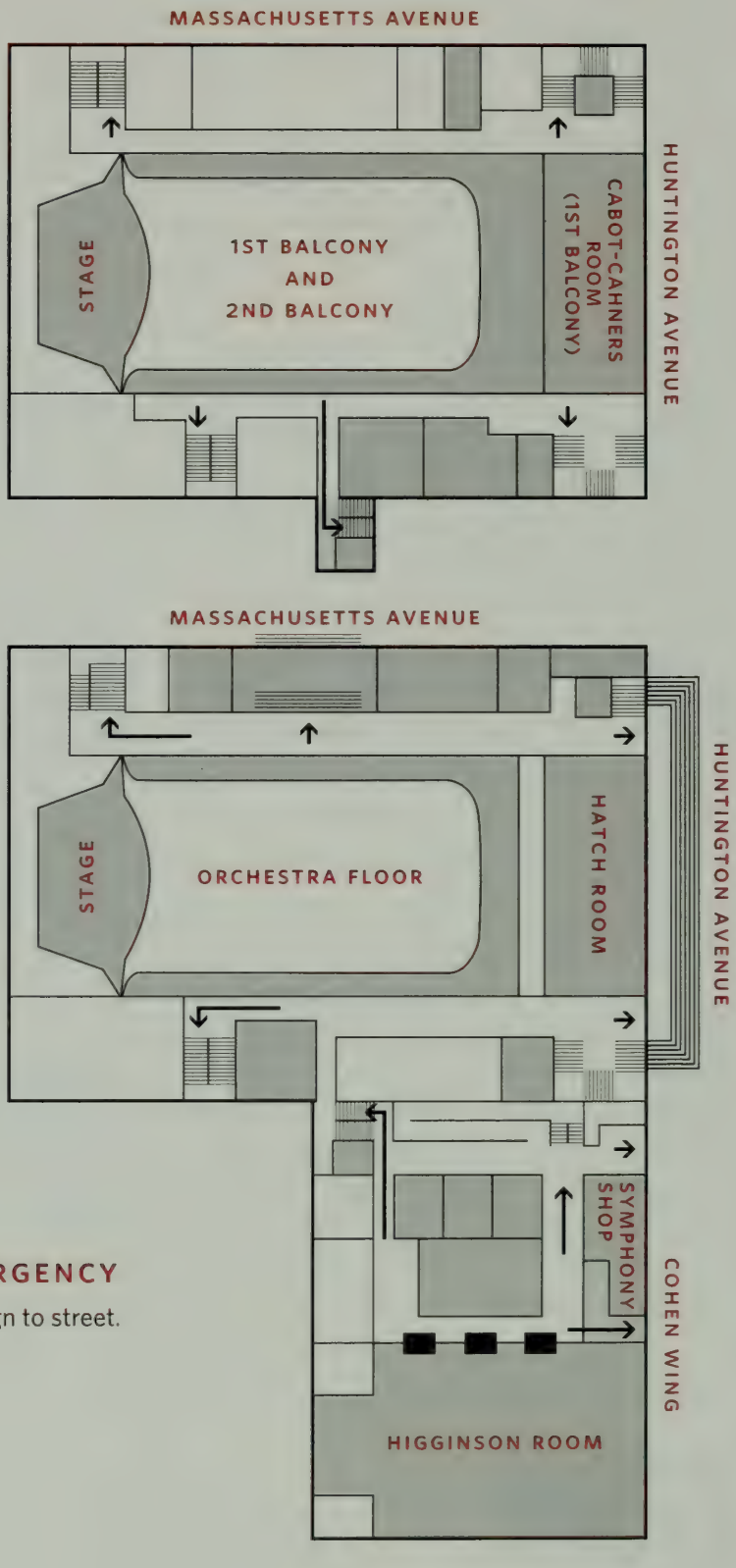
SUSANNA MÄLKKI, conductor
ALBAN GERHARDT, cello

HAYDN	Symphony No. 59, *Fire*
CHIN	Concerto for Cello and Orchestra (American premiere)
SIBELIUS	Symphony No. 5

Programs and artists subject to change.

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The Boston Symphony Orchestra performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 10 a.m. until 6 p.m. Monday through Friday (12 noon until 6 p.m. on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at 12 noon when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

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Please note that smoking is not permitted anywhere in Symphony Hall.

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Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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Boston Symphony Broadcasts: Saturday-evening concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by 99.5 All-Classical.

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